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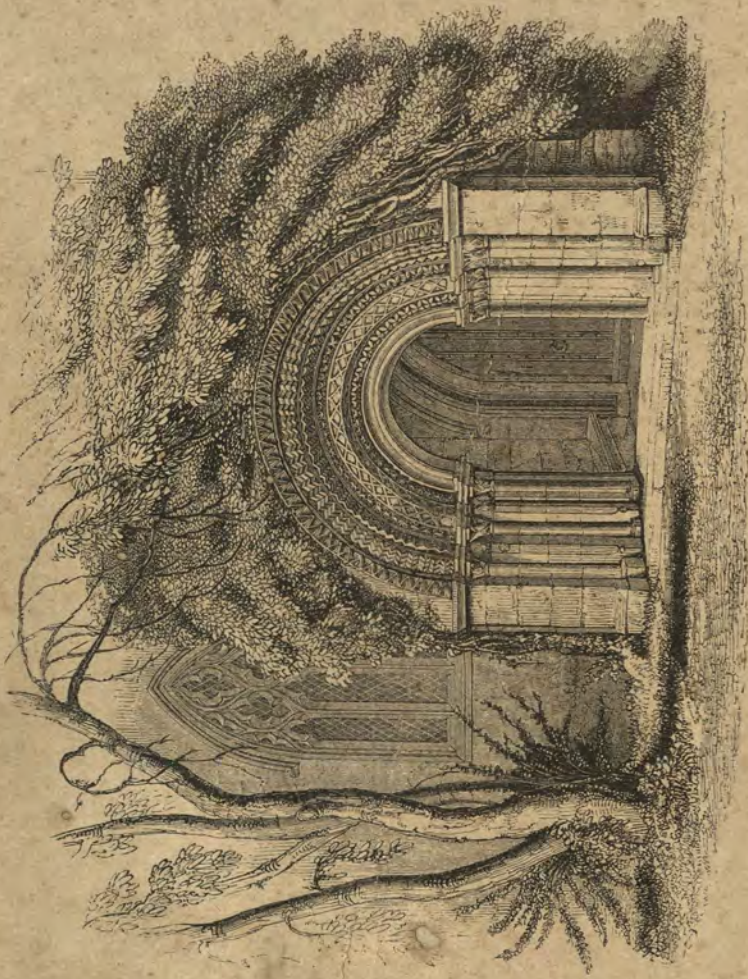

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A

GLOSSARY OF TERMS

USED IN

GRECIAN, ROMAN, ITALIAN,

AND

Gothic Architecture.

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THE FIFTH EDITION, ENLARGED.

EXEMPLIFIED BY SEVENTEEN HUNDRED WOODCUTS.

VOL. I. TEXT.

R-d-9

OXFORD:

JOHN HENRY PARKER;

DAVID BOGUE, FLEET STREET, LONDON.

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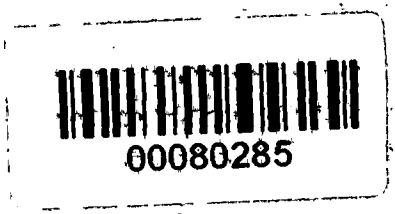


OXFORD:
PRINTED BY I. SHRIMPTON.

PREFACE

TO THE FIFTH EDITION.

In the preparation of this, the fifth edition of the Glossary of Architecture, no pains have been spared to render it worthy of the continued patronage which the work has received from its first publication.

The text has been considerably augmented, as well by the addition of many new articles, as by the enlargement of the old ones; and the number of illustrations has been increased from eleven hundred to seventeen hundred.

In the last edition many articles had been introduced in illustration of the utensils and ornaments of the mediæval Church. It has been thought advisable to withdraw all of these with the exception of the few that related to architectural structure and decoration, such as altars, credences, piscinas, and sedilias. The remaining ones were not sufficiently complete to be useful to ritual students, while to others they might appear foreign to the proper subjects of this work.

Several additional foreign examples are given for the purpose of comparison with English work of the same periods. This subject had been frequently mentioned incidentally in the previous edition, chiefly from Mr. Hussey's notes, and is now farther carried out and illustrated.

In the present edition considerably more attention has been given to the subject of mediæval carpentry, the number of illustrations of OPEN TIMBER ROOFS has been much increased, and most of the carpenter's terms in use at the period have been introduced with authorities.

The proprietor desires to acknowledge his obligations to Professor Willis for the great assistance which he has rendered in the preparation of the present edition by revising the whole work, embodying in it a great part of his "Architectural Nomenclature of the Middle Ages," supplying many new articles, and re-writing or enlarging many of the old ones, and by contributing many original sketches

to the illustrations. Amongst others, it may be sufficient to refer to the articles AISLE, APSE, ARABIAN ARCHITECTURE, ARCADE, ARCH-BUTTRESS, ATRIUM, BASE OF A WALL, BOAST, CHOIR, CLOISTER, ELBOWS, ENTABLATURE, ESCOINSON, EXEDRA, FOIL-ARCH, FOOT-STALL, FORM-PIECES, FRACTABLE, FRONT, HAUNCH, HERSE, HIGH-ALTAR, IMPOST, MOULD, ORB, PARADISE, PERIBOLUS, REAR VAULT, SEVERY, STEP, TRACERY, TRANSEPT, &c., &c., and to the additional articles on MEDIÆVAL CARPENTRY.

He has also to repeat his obligations to R. C. Hussey, Esq., for additional notes and illustrations; to J. H. Markland, Esq., for the engraving of the Minstrel's Pillar at Beverley; to the Rev. J. L. Petit, and to Raphael Brandon, Esq., for the use of some of their drawings.

The descriptive index of the illustrations has been made much more complete than before, by including those in the text as well as the plates; several woodcuts for which places had not been found in the other parts of the work have been added in this division. A general index, including the names of places mentioned, and the foreign synonymes, has also been added; in the previous edition this was given in the "Companion" only; the work is now made complete without that volume.

PREFACE

TO THE FIRST EDITION.

This work lays no claim to originality, its sole object being utility. The best authorities have been carefully consulted, and freely made use of, frequently in their own words, when the principle of conciseness, which has been rigidly adhered to, did not render alteration necessary. The Compiler takes this opportunity of expressing his obligations to the Rev. James Ingram, D.D., President of Trinity College, Oxford, and the Rev. John Jordan, Curate of Somerton, Oxfordshire, for many valuable suggestions.

Oxford, July, 1836.

PREFACE

TO THE SECOND EDITION.

THE rapid sale of the first edition of this work clearly shews that something of the kind was required, and has encouraged the Publishers to incur a large additional expense, in order to render it more worthy of the approbation of the Public.

While gratefully acknowledging the favourable reception it has met with, they are far from being blind to its deficiencies, and have endeavoured in the present edition to remedy them. The objections made to the work were, that it was too concise, and too much confined to Gothic architecture, especially in the illustrations. The first arose from an anxiety to avoid the opposite extreme, as it is obviously easier to extend such a work than to confine it within prescribed limits; the second, from the nature of the work, the chief object of which is the illustration of the Gothic styles; but in the present edition the Grecian capitals, mouldings, &c., are given.

The series of examples of the different portions of Gothic Architecture is also rendered much more complete than before; and the addition of the ascertained or presumed date to each will it is hoped prove convenient and useful.

The Compiler feels bound to acknowledge the great obligations he is under to Professor Whewell and to Mr. Willis, for their advice and assistance, and for the liberal manner in which they allowed him to make extracts from their useful and interesting works; he has also to express his obligations to Bolton Corney, Esq., for the use of a Manuscript Glossary, by John Carter, in the hand-writing of the late Alexander Chalmers, and apparently compiled by him from Carter's papers in the Gentleman's Magazine.

OXFORD, DEC. 7, 1837.

PREFACE

TO THE THIRD EDITION.

THE numerous and urgent enquiries for this edition of the Glossary seem to require some apology for the long delay of its publication. These enquiries could not but be gratifying to the Compiler, as shewing that the work was found useful by those who possessed it, and the want of it was felt by the expectants of the new edition. Sufficient excuse for the delay will, he hopes, be found in the improvements which have been made in all parts, the number of additional facts which have been collected, and of new engravings which have been added. The whole of the engravings, and some of the drawings, are the work of Mr. O. Jewitt, to whose skill and attention the work is much indebted. Some are from drawings by William Twopeny, Esq., Mr. Blore, and Mr. Hussey of Birmingham.

The great increase in the bulk of the work is an evil foreseen from the commencement of it, but which could not be avoided without suppressing much valuable and useful information. For instance, the articles on Domestic Architecture, on stained Glass, and some others, might seem too long for a Glossary, but the facts contained in them could not well be stated in smaller compass. The addition of the synonymes in the modern languages has also necessarily increased its size, but the numerous important works on various branches of Architecture lately published in France and Germany, many of which have found their way into England, will, it is hoped, render this addition particularly welcome at the present time to the English reader.

Some changes of opinion since the publication of the last edition require notice. SAXON ARCHITECTURE was spoken of with confidence, as an established fact, subsequent observation and enquiry have caused it to be considered as a question open for further investigation.

In the NORMAN STYLE the deeply recessed doorways and rich decoration which immediately preceded the introduction of the pointed arch, were considered as belonging to the early part of the twelfth century, or very soon after the Norman Conquest: but

subsequent research has satisfied the Compiler that the buildings of that period were comparatively plain. The rich Norman doorways so abundant in England can rarely if ever be traced to an earlier date than 1140 or 1150; they are much more frequently of later date, sometimes even continued into the thirteenth century. The buildings of a transition character between the Norman and Early English styles, which are also remarkably numerous in England, were considered as extending over nearly the whole of the twelfth century, but the Compiler has in vain endeavoured to find any authenticated instance of this mixture of the styles prior to the work of GULIELMUS SENONENSIS and GULIELMUS ANGLUS, at Canterbury, 1175—1184, and has found reason to believe that this mixture continued in some instances as late as 1220, though gradually merging into the EARLY ENGLISH STYLE, which continued in use to about 1270 or 1280, when the change into the DECORATED STYLE began to take place. In the former edition the high authority of Mr. Rickman, and what may be considered as the received date, was implicitly followed, by which the Decorated Style is made to commence in 1307. If this date is to be received, the numerous class of buildings with GEOMETRICAL TRACERY in the windows, and mouldings which partake in some degree of the Early English character, but more of the Decorated, such as the crosses to the memory of Queen Eleanor, the work of Bishop Quivil at Exeter, the choir of Merton college chapel, Oxford, and generally the buildings of the reign of Edward I., must be considered as a transition from the Early English to the Decorated style, though usually called by the latter name. If this be correct, the buildings with FLOWING TRACERY must frequently belong to the time of Edward II., which also seems to be borne out by facts. During the long reign of Edward III. a progressive change took place, and a mixture of the FLAMBOYANT CHARACTER seems to have been frequently introduced, though eventually terminating in the reign of Richard II. in the PERPENDICULAR STYLE. This may be again divided into early and late, of very different character; to the later division properly belongs the term of Tudor Architecture, though that term is variously applied by different authors. The imitations of the Gothic style mixed with Italian features, which continued to be used to a very late period, do not deserve the name of a separate style, even though it is called THE DEBASED.

In the course of the investigations, of which the results are here briefly stated, some hundreds of buildings have been examined, and

notes of their peculiarities taken on the spot, a practice which cannot be too strongly recommended to students of Architecture, (more especially if the student is able to make sketches of the details,) as more will be learnt by it than from all the books that ever were written.

The Compiler has again the pleasing task of acknowledging the kind assistance he has received from friends, and in some instances from strangers. It was stated on its first publication that "this work lays no claim to originality, its sole object being utility:" continuing to act upon this principle, the Compiler has not scrupled to avail himself of any assistance that appeared likely to be useful, but rather has taken every opportunity of soliciting it, or encouraging any offers that were made: and in this manner much valuable matter has been added to the work. It would be tedious to enumerate all those who have given assistance, but the most important ought in justice to be mentioned: he therefore begs to express his obligations to Edward J. Willson, Esq., of Lincoln, for his permission to use his valuable Glossary, published in Pugin's Specimens. To James Heywood Markland, Esq., for a number of references to the pages of books in which information was to be found on particular points. To Mr. Blore, for several valuable corrections and additions. To William Twopeny, Esq., for the very interesting article on Domestic Architecture, and some shorter articles, as well as for much kind advice and assistance. To Mr. Hussey, for supplying many deficiencies and correcting errors. To Mr. Williment for the article on Stained Glass. To Count Mortara, for many of the Italian synonymes. To Matthew Holbeche Bloxam, Esq., for his assistance on many occasions. To Albert Way, Esq., for the articles on Brasses and on Encaustic Tiles; and to the Marquis of Northampton for the two plates from Castle Ashby church, presented to the work at his own particular desire, and executed entirely at his expense.

TURL, OXFORD, JAN. 1, 1840.

PREFACE

TO THE FOURTH EDITION.

On completing this Fourth Edition of the Glossary of Architecture, the Proprietor desires to record his grateful acknowledgments for the fostering support which the work has uniformly received from the public patronage since its first appearance. In each of the preceding editions it has been his endeavour, by adding to the utility of the work, to render it more worthy of public acceptance, and at the same time to testify his sense of the favourable reception it has met with; on the present occasion the same course has been pursued, and has been carried to a much greater length than in either of the early editions; the body of the work has been considerably enlarged by extending many of the original articles, and by adding others on subjects not previously included, but which have been thought deserving of notice; the illustrations also have been increased in number, and new engravings have been substituted in the place of many of the original ones, which were found to be inaccurate.

The very great delay which has incurred in the preparation of this Fourth Edition has been a source of the most keen regret, but it has arisen from causes which were beyond control, and which the most strenuous endeavours have been unable to avert; the time, however, which has thus elapsed has been, as far as possible, employed in the improvement of the work, and will not therefore, it is hoped, be found to have been entirely lost. But the Proprietor is well aware that after the most careful endeavours to ensure accuracy, it must still be necessary to bespeak the most liberal indulgence towards those errors which he believes it is scarcely possible to avoid in works of this nature, and which he, therefore, cannot hope to have entirely escaped.

While the last sheets were in progress, Professor Willis's Architectural Nomenclature of the Middle Ages appeared, a work in which the talented author has elucidated the subject with his usual acumen, from which very valuable information has been extracted by his kind permission on several points, and from which more would have been derived if it had been available at an earlier period: in a few instances

Mr. Willis's labours have led to the detection of errors which are noticed among other inaccuracies that have been considered of sufficient importance to require correction in the list of Corrigenda.

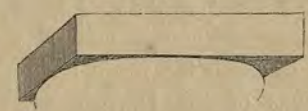
The continued encouragement and assistance which the Proprietor has received from the very numerous friends who have so kindly and perseveringly aided him in the preparation of this Fourth Edition of the Glossary, deserve his warmest acknowledgments, and, with a full sense of the obligation he is under, he begs to return them his most grateful thanks: many of the contributions which have been received will be found embodied in the work, and in various other cases where the original phraseology has been altered, the information supplied has proved highly useful. Of those whose assistance has been more especially important may be mentioned The Venerable H. J. Todd, Archdeacon of Cleveland, J. H. Markland, Esq., Rev. Dr. Rock, Sir Edmund Head, Bart., Rev. J. L. Petit, Rev. W. Digby, Canon of Worcester, who has presented the engravings of the Font at Coleshill, W. Twopeny, Esq., E. Blore, Esq., Rev. E. E. Estcourt, Rev. E. O. Trevelyan, E. J. Willson, Esq., who liberally permitted the use of his Manuscript Glossary containing several additions to that printed in Pugin's Specimens, and Mons. Chateauneuf, of Hamburg, who has supplied many German synonymes. To Albert Way, Esq., especial thanks are due for the valuable articles on Sepulchral Brasses, Incised Slabs, Metal Work, and Encaustic Tiles, as well as for much varied and recondite information on many other subjects; and to R. C. Hussey, Esq., Architect, of Birmingham, for arranging the greater part of the materials of the work, to which he has also contributed more, both in the text and the illustrations, than any other individual.

Turl, Oxford, Easter, 1845.

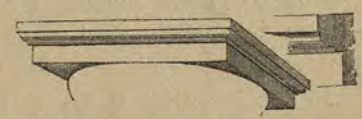
GLOSSARY OF Architecture.

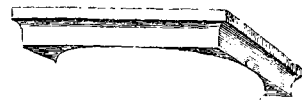
ABACUS, *Abaque, Tailloir*, FR., *Abaco*, ITAL., Der Abacus, die Platte einer Säule, GER.: literally *a table or slab*, but the name is applied in Architecture to the uppermost member or division of a capital.

In the Grecian Doric the Abacus has simply the form of a square tile without either chamfer or moulding.

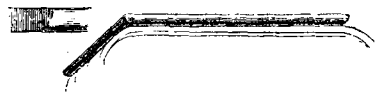


In the Roman Doric it has the addition of an ogee and fillet round the upper edge.



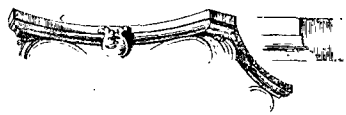


In the Tuscan a plain fillet with a simple cavetto under it, is used instead of the ogee and fillet. In these orders the Abacus is of considerable thickness; and the moulding round its upper edge is called the *cimatium* of the Abacus in all cases.

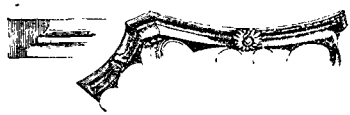


In the Grecian Ionic it is worked very much thinner, consisting of an ovolo or ogee, generally without any fillet above it, and is sometimes sculptured. In the Roman Ionic it consists of an ogee or ovolo, with a fillet above it.

The Abacus is square in plan in the Tuscan and Doric orders, in all the ancient Ionics, and also in the majority of the modern Ionics, with a few exceptions. But in the Corinthian and Composite capitals, as well as in the above excepted Ionic examples, the sides are hollowed, and the angles truncated. In some few cases in the Corinthian order the angles are pointed.



The mouldings used on the modern Ionic vary, but an ogee and fillet like the Roman are the most common. In the Corinthian and Composite orders, the mouldings consist of an ovolo on the upper edge, with a fillet and cavetto beneath.

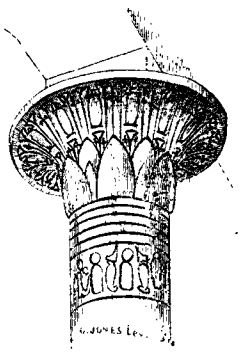


The term is derived from Vitruvius, who applies it only to the thin *tabular* Abaci of the Ionic and Corinthian capitals, and employs the more appropriate word *plinth* for the tile-like Abacus of the Doric. Vitruvius therefore uses these words descriptively, but the modern writers on Architecture employ *Abacus* technically for this member without regard to its proportions.

In the Egyptian styles it is often much thicker than in the

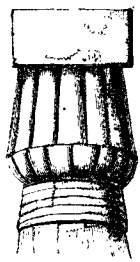
Doric, and its width is only about equal to the upper diameter of the shaft of the column. Consequently when the bell-shaped capital is employed, (fig. A,) the rim of the bell extends greatly beyond the Abacus. But when the bud capital (fig. B) is

Fig. A.



RAMSEION.

Fig. B.



TEMPLE OF LUXOR.

Fig. C.

DENDERAH.

used, the Abacus more nearly resembles the Grecian by overhanging the capital at the angles. The Isis-headed capital (fig. C) is surmounted by a high block, which performs the office of the Abacus, but is carved into the form of a shrine.

In the rock-cut temples of India the Abacus sometimes appears in the simplest table-form, but in other cases, as well as in the structural edifices of Hindostan, its distinct form is lost in the mass of multiplied members which intervene between the head of the column and the superincumbent entablature. (See CAPITAL.)

In the Architecture of the middle ages the Abacus is still retained, but its proportions vary exceedingly, and in some of the later examples in which the bell of the capital is composed of a mass of mouldings without foliage, it requires a little attention to discover the boundary line between the Abacus and the bell[a].

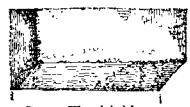
It not unfrequently happens that the Abacus is nearly or quite the only part of a capital on which mouldings can be

[a] See capital from Sandhurst, Kent, under the word "Capital."

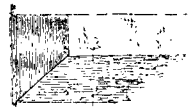
found to shew its date: it is therefore deserving of considerable attention.

In buildings of the style spoken of as being perhaps SAXON, the Abacus is, in general, merely a long flat stone without chamfer or moulding; but it sometimes varies, and occasionally bears some resemblance to the Norman form.

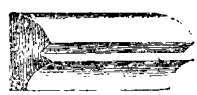
In the Norman the Abacus is invariably square in plan, for the smaller columns. The large isolated columns however sometimes have their Abaci round, as Gloucester nave; octagon, as Durham; or cruciform, as Ely transepts. The mouldings of the sides consist of a vertical fillet, beneath which is either a chamfer or a hollow; these are often separated from the fillet by a small angular groove, (Plate 45, figs. 3 and 6.) The fillet in rich examples is sculptured, and is often made very broad to receive this decoration; it may even occupy the whole of the Abacus, in which case it usually slopes forwards, as in the middle capitals of fig. 3, Plate 46, and may be a little convex.



Ryton, Warwickshire.



Norwich Cathedral.



Great Guild, Lincoln.

The chamfer may also be sculptured, or may be replaced by mouldings either plain or sculptured.

The flat horizontal upper surface and vertical fillet is characteristic of the Romanesque period, and may be said to terminate with the twelfth century in England. If the top of the Abacus is not flat, it is a sign that it is verging to the succeeding style.

In the EARLY ENGLISH style, the Abacus is most commonly circular; it is, however, sometimes octagonal, and occasionally square, but not frequently in England, except early in this style. The most characteristic mouldings are deep hollows and overhanging rounds, as in Paul's Cray (Plate 1) and the Temple Church; the round mouldings have sometimes fillets worked on them, as in the Chapter-house, Oxford; in general, the mouldings in this style have considerable projections with deep and distinct hollows between them.

Eu, Normandy.

In Early French work the Abacus is very commonly square, and of greater thickness in proportion to the rest of the capital than in the corresponding style in England; the mouldings also frequently bear a considerable resemblance to the Norman, and the top is often flat, a form scarcely ever to be found in England except in Norman work.

Merton College Chapel.

In the DECORATED style, hollows are not so frequently to be found, nor are they in general, when used, so deeply cut: the mouldings and the modes of combining them vary considerably, but rounds are common, particularly a roll-moulding, the upper half of which projects and overlaps the lower, as in Merton College chapel; this moulding may be considered as characteristic of the Decorated style, although it is to be met with in late Early English work. The form of the Abacus is either circular or polygonal, very frequently octagonal, and in many cases approaches very nearly in general effect and appearance to the Perpendicular, though found to differ from it on close examination: the ogee moulding is frequently used, but the form commonly varies from that of the Perpendicular style.

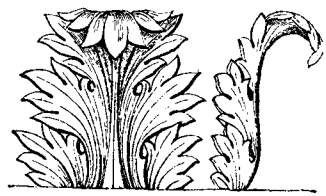
In the PERPENDICULAR style, the Abacus is sometimes circular but generally octagonal, even when the shaft and lower part of the capital are circular; when octagonal, particularly in work of late date, the sides are often slightly hollowed: in this style the mouldings are not generally much undercut, nor are they so much varied as in the Decorated. A very usual form for the Abacus consists of a waved moulding (of rounds and hollows united without forming angles), with a bead under it, as at Croydon, Surrey (see Plate 1); the most prominent part of this moulding is sometimes worked flat, as a fillet, which then divides it into two ogees, the upper being reversed: the ogee may be considered as characteristic of the Perpendicular capital: the top of the Abacus is sometimes splayed and occasionally hollowed out.

In the later Gothic styles on the continent, cotemporary with our Perpendicular, the Abacus is almost invariably octagonal.

ABBEY, *Abbaye*, FR., *Badia, Abbadia*, ITAL., Abtei, Kloſter, GER.: a series of buildings combining an union of ecclesiastical and domestic architecture, for the accommodation of a fraternity of persons subject to the government of an abbot or abbess. Although differing in name, the architectural features of an abbey are the same with those of other monastic buildings.

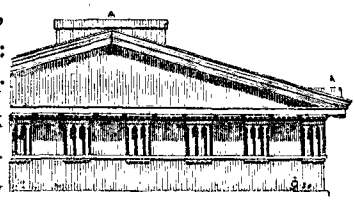
ABUTMENT, *Buttée*, FR.: the solid part of a pier or wall, etc., against which an arch abuts, or from which it immediately springs, acting as a support to the thrust or lateral pressure. The abutments of a bridge are the walls adjoining to the land which support the ends of the road-way, or to the arches at the extremities.

ACANTHUS, *Acanthe*, FR., *Acanto*, ITAL., Bärenklau, GER.: a plant, called in English "Bear's-breech," the leaves of which are imitated in the capitals of the Corinthian and Composite orders.



ACHELOR, Achiler, Achlere. See ASHLER.

ACROTERIA, *Acrotères*, FR., *Acroterj*, ITAL., Giebelzinnen, GER.: pedestals for statues and other ornaments placed on the apex and the lower angles of a pediment. They are often similarly placed upon the summit of the gables in Gothic Architecture, especially in canopy work; sometimes others spring from the sides of the gables, as in the tomb of Aymer de Valence, Westminster Abbey; they also cap the pinnacles of buttresses, as at the east end of Norwich Cathedral.



ADIT, *Adito*, ITAL., *Entrée*, FR., Eintritt, GER.: the entrance of a building, or mine, and the approach to it.

AISLE or AILE, Esle, Yle, Ele, Elyng, Hyling, Hele, Alley, *Aile, Collateral, Bas côté*, FR., *Ala*, ITAL., Seitennavate, Seitenschiff, GER.: the lateral division of a church, or its wings, for

such are the aisles to the body of every church. They may also be considered as an inward portico. In England there are seldom more than two, one on each side of the nave or choir, and frequently only one. In cross churches they are often on one or both sides of the transept. Examples may be found of two aisles on one side, and one on the other, as at Collumpton, and Ottery S. Mary, Devon; Bloxham, Oxfordshire; S. Mary Magdalene, Oxford; Higham Ferrars and Yelvertoft, Northamptonshire. There are examples of churches which have the nave divided longitudinally into two equal parts, with a range of arches between: some of these have two chancels, and such are usually described as having a nave with a north or south aisle, and a chapel by the side of the chancel; as at Marsworth, Buckinghamshire, and Risely, Bedfordshire. In a few rare instances the chancel is in the centre, the range of arches abutting against the point of the chancel-arch, and carrying the ridge of the roof, as at Hannington, Northamptonshire. In the foreign churches there are many examples of five parallel aisles, or two on each side of the nave.

Gervase in the History of Canterbury Cathedral, A.D. 1174, uses the word *ala* in the sense of Aisle. Describing the wall of enclosure of the choir, he says that it divided the body of the church from its sides which were called *alæ*, "corpus ecclesiæ a suis lateribus quæ *alæ* vocantur dividebat (murus)." Gerv. 1294. 56. Also in William of Wykeham's will,

"...corpus sive medium ecclesie... inter *alas* australem et borealem etc.,."

"Exteriores etiam parietes, quos *Alas* vocant, per circuitum consummavit."
Acta Episcoporum Cenoman. in Hoello, cap. 84.

In English documents the word is variously spelt, *Ele, Hele, Elyng, Hyling, Yle, Isle, (Insula)*; as in the following examples:

"And on aither side foure arches with twa *eles*." Katrick contract.
"Orate pro anima Roberti Oxburgh ... qui istud *Ele* fieri fecit."
In Cawston Church. Blomf. Norf., vol. iii. p. 545.

"The church, quere, *iles*, steple, chapelles, revestry, cloister, frayter halle and chambers." Surrender of Ambresbry, 31 H. VIII. Hoare's Wiltshire.

"North and south *hylings.*"
Burnley contract. (This however refers to the roof.) See HYLING.

"the same church shall containe cciiij^{xx} viij feete of assise in length ... without any *yles.*" Will of H. VI. relating to King's Coll. chapel.

"Hic jacet G .... qui istam *insulam* construxit, 1532."
Clutterbuck's Hertf., vol. iii. p. 476.

The transepts of the church were commonly termed transverse Ailes. William of Croyland in 1405 built the north and south transverse Ailes below (*i. e.* to the west of) the choir.

"duas Ecclesiæ solennes *alas* subtus chorum *transversales*, Australem scilicet et Borealem, cum earum testudinibus et fenestris vitreis."
Hist. Croyl., p. 497.

"longitudo de *le crosse eele* juxta chorum continet 42 virgas a boria in meridiem, ubi principalis turris campanarum in medio de *le crosse eele* scituatur."
W. Worcestre, p. 290.

"Longitudo de le *crosse yle*, id est brachiorum ecclesiarum." W. Worc. 79.

"The first *Crosse Isle* (of the Churche of Lyncolne) is greatar and more in lengthe then the second *Crosse Isle* is." Leland, Itin., vol. viii. p. 4.

When Leland writes Latin he uses *Insula* for the Aile, and *transeptum*, or "transversa insula," for the transept. (See TRANSEPT.)

Many writers of authority apply the word *Isle* to the central, as well as the lateral compartments. Thus Browne Willis has "middle Isle" repeatedly, and even describes the Cathedral Church of Man as consisting of two single Isles crossing each other. King, in his Vale Royal, has "the Body is distinguished into a broad middle Ile and two lesser Iles on either side." Blomfield also speaks of the middle Isle. In these cases the word must be considered as *Isle, Island, Insula*, an isolated or separate compartment of a building, and not as *Aile, Ala*, a wing or lateral appendage[b]. It also appears in the form of *Alley, Ambulatorium, Deambulatory.*

[b] Mr. E. J. Willson, in his Glossary appended to Pugin's Specimens, observes that "Middle-aisle seems improper, though commonly used; side-aisle sounds like tautology." These phrases however are exceedingly convenient, and when the spelling *Isle* is adopted the anomalies disappear.

"Pro pictura lvii nodorum in australi *ambulatorio* eccles. Cath. Exon."
(Fab. rolls. Exeter, 1439. Lytt.)

"In this north *Allye* of the Quire betwixt two pillars on the south side.... lieth buryed Walter Skirlaw." Rites of Durham, p. 15.

"The cross *Allye* of the Lanthorne before the Quire dore goinge north and south." Rites of Durham, p. 17.

The north Isle of the quire of Lincoln was anciently called the Chanters' Alley. The same terms are applied to the sides of a CLOISTER.

"In the said *south allie* of the Cloysters is a fair larg hall called the Frater House." Rites of Durham, p. 68.

"A Cloister square .... of which the *Deambulatory* xiii feet wide."
Henry the Sixth's will.

Italian writers and many French writers employ the term Nave (Navis, Nef) in the general sense of our Alley or Isle. Thus Ciampini describes the basilica of S. Paul as consisting of seven naves, five longitudinal and two transverse. English writers would say that it had two aisles on either side of the nave, and that its transept was divided into two longitudinally by a wall upon arches and pillars.

In the nomenclature of the plans of Greek temples preserved by Vitruvius, the word *pteron* (ala, a wing) is employed in combination to designate the aisles or porticoes of these buildings. (See PERIPTERAL, DIPTERAL, PSEUDO-DIPTERAL, APTERAL.)

Vitruvius places an *ala* on each side of the *atrium* or entrance hall. But this *ala* is shewn, by comparing his description with the ruins of Pompeii, &c., to have been a small apartment open to the ATRIUM. (See also PORTICUS.)

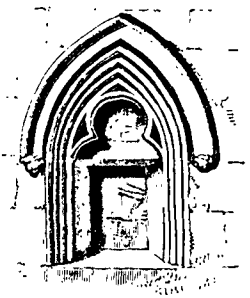
ALCOVE, *Alcove*, FR., *Alcova*, ITAL., *Alcoba*, SP.: a portion of a chamber separated from the rest, for the reception of a bed. In state bed-chambers the alcove was a platform or ESTRADE raised three or four inches above the floor, often cut off from the rest of the apartment by a balustrade with doors, and also ornamented with columns and drapery. From bas reliefs and

pictures it appears that the beds of the ancients were arranged in a similar manner.

In smaller chambers the term is applied to any kind of recess or closet in which a bed is so placed as to separate it during the day from the apartment. In England the term is generally used for the small ornamental buildings with seats in them in gardens.

ALMERY, Aumery, Aumbry, Ambry, Ambre, Ambrie, *Armoire*, FR., *Armario*, ITAL.

"Almary, or Almery, *Almarium, Almariolum, Almarium.*" Prompt. Parv. "*Almariolum*, a lytell Almary, or a cobborde." Ortus Vocab.—Horman says, "All my lytell bokes I putt in almeries, *scriniis, chartophilaciis, forulis vel armariis.*"

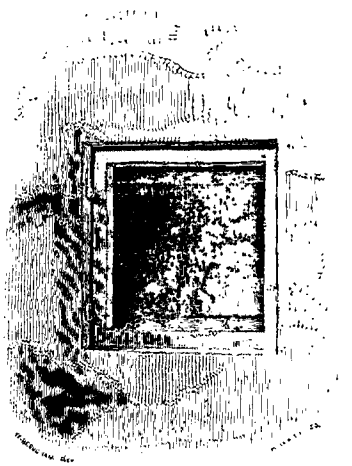


Chapel in Chepstow Castle.

In churches the Ambry is a niche or cupboard by the side of an Altar, to contain the utensils belonging thereunto, and is either a hollow space in the thickness of the wall, with a door to it, or was wholly framed of wood; as the following passages will shew.

"All the foresaid nine Altars (at the east end of Durham Cathedral) had theire severall shrines and covers of wainscote over head .... having likewise betwixt everye Altar a verye faire and large partition of wainscott all varnished over, with fine branches and flowers and other imagerye worke most finely and artificially pictured and guilted, conteyninge the severall *lockers* or *ambers* for the safe keepinge of the vestments and ornaments belonginge to everye Altar; with three or four *amryes* in the wall pertaininge to some of the said Altars, for the same use and purpose."

Rites of Durham, p. 2.



Ambry, Bramshot, Hampshire.

The things that were kept in these Altar Ambries are described in the next extract.

"In the north side of the Quire there is an *Almerye* neere to the high Altar, fastened in the wall, for to lay any thinge in pertaininge to the High Altar. Likewise there is another *Almerye* in the south side of the Quire nigh the High Altar enclosed in the wall, to sett the chalices, the basons, and the crewetts in, that they did minister withall at the high masse, with locks and keys for the said almeryes." Rites of Durham, p. 11.

"In the wainscott at the south end of the Alter (namely Jesus Altar in the body of the church) ther was iiij faire *Almeries* for to locke the chalices and sylver crewetts, with two or three sewts of Vestments and other ornaments, belonging to the said Alter for the holie daies and principall daies."

Rites of Durham, p. 28.

"Upon the right hande of the highe Aulter, that ther should be an *Almorie*, either cutte into the walle or framed upon it: in the whiche thei would have the sacrament of the Lordes Bodye; the holy oyle for the sicke, and Chrismatorie alwaie to be locked."

From the "Fardle of Facions," translated into English by William Watroman, and printed A.D. 1555, quoted in Rudder's History of Gloucester, p. 410.

In the monastic buildings there were abundance of *Almeries* for various purposes, of which the following extracts may serve as a specimen.

"On the south syde of the Cloister.... near the Frater house dour, ther was a faire *Almerie* joyned in the wall and an other of the other syd of the said dour, and all the forepart of the *Almeries* was thorowgh carved worke (for to geve ayre to the towels) and iij dors in the forpart of either almerie, and a locke on every doure, and every Monncke had a key for the said almeryes wherin did hinge in every almerie cleane towels for the Monncks to drie their hands on, when they washed and went to dynner." Rites of Durham, p. 67.

"Within the Frater-house door..... is a strong *Ambrie* in the stone-wall, where a great Mazer, called the Grace-cup, did stand, which did service to the monks every day, after grace was said, to drink in round the table..... In that *Ambrie* lay all the chief plate that served the whole convent in the said Frater-house, on festival dayes, and a fine work of carved wainscot before it, and a strong lock, yet so as none could perceive there was any *Ambrie* at all; for the key-hole was under the carved work of the wainscot."

Antient Rites of Durham, p. 68. Ed. 1845.

"Compotus ejusdem Domini Thomæ [Ayere] supervisoris operis cujusdam *Armarioli* in claustro ex dextera parte hostii refectorii Anno Domini MCCCCXLIV." Hist. Dunelm. Scriptores tres, Appendix, p. ccccxlv.

"Omnia eciam ecclesiæ *almaria* confregit, cartas et privilegia quædam igne concremavit." Gervase, Decem Scriptores, col. 1551.

These were the repositories in which the charters &c. were kept, and most likely were closets. Bookcases and libraries were termed *Armaria*, and the library keeper was the *Armarius*. (Ducange.)

There are some curious Ambries of wainscot in the chancel of Selby church, Yorkshire; those in the chapels of St. Peter's church, at Louvaine, are very beautifully headed with through-carved work. Other examples are shewn in Plate 3.

ALMONRY, *Aumônerie*, FR., *Elemosinieria*, ITAL., Almoſe-namt, GER.:

"Awmebry, or Awmery, *Elemosinarium, rogatorium.*" Prompt. Parv.

A room where alms were distributed: in monastic establishments it was generally a stone building near the church, sometimes on the north side of the quadrangle, or removed to the gatehouse.

ALTAR, Auter, Awter, *Autel*, FR., *Altare, Ara*, ITAL., Altar, GER.: an elevated table in Christian churches, dedicated to the Sacrament of the Holy Eucharist only[c]. They were generally of wood during the first four or five centuries of the Christian era, but the Council of Epone in France, A.D. 509, commanded that "no Altars should be consecrated with the chrism of holy oil, but such as was made of stone only[d]," and this custom gradually prevailed until the Reformation[e]. The slab forming the Altar was sometimes supported on pillars, sometimes on brackets, but usually on solid masonry. It was marked with five crosses cut on the top, in allusion to the five wounds of Christ.

In the early ages of the Christian era there was but one Altar in any church, but in later times[f] there were many others, es-

[c] See Dr. Rock's Hierurgia, vol. ii. p. 709, &c.

[d] Harduini, Acta Conciliorum, vol. ii. col. 1050.

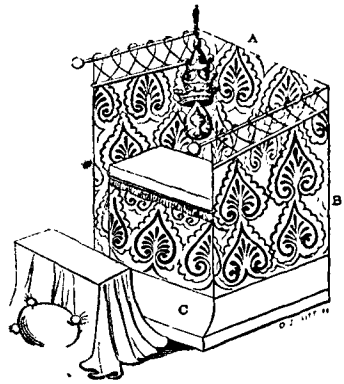
[e] See Bingham's Antiquities, book viii. c. 6. sect. 15. The authorities cited in proof that in the fourth century the Altars were of wood, are S. Augustine, Optatus, and Athanasius; but "about the time of Gregory Nyssen, [c. A.D. 370,] Altars in some places began to be of stone, for he in his discourse on baptism speaks of a stone Altar."

[f] "One Bishop and one Altar in a Church, is the known aphorism of Ignatius . . . that it has ever been the

pecially at the east end of the aisles, and on the east side of the transepts, each dedicated to a particular saint, as is still the custom on the continent. The principal Altar was termed the high Altar, (*Altare majus*, or *magistrum. Maitre Autel.*)

"Beyng in purpose on a solemne daye,
"To take his way vp to the *hye altere.*"
Lydgate's Boccace, fol. lvi.

"He ȝede to þe *hie autere*, & stode & rested him þore." Langtoft, p. 330.



AN ALTAR COMPLETE WITH ITS HANGINGS, etc., from MS. B. M. Harley 2278.
A. Upper Frontal or Reredos. B. Curtain. C. Frontal.

From the period that stone Altars were introduced, it was usual to enclose the relics of saints in them, so that in many cases they were the actual tombs of saints; and they were always supposed to be so, some relics being considered indispensable. A tomb was often erected on the spot where a saint's blood was shed, and the church was afterwards added to enclose and protect it. Many of the primitive Christian churches had their Altar at the west end and their entrance at the east. This was the case in the church of Paulinus at Tyre, and in the basilica of Constantine at Jerusalem, both described by Eusebius; also S. Peter's, S. John Lateran's, S. Mary Maggiore, S. Clement's, and some other old churches at Rome. The church in the castle at Caen has the entrance at the east end, and the high Altar at the west. An Altar at the west, as well as the east, is more frequent; this was the case in the Saxon cathedral of Canterbury, and in the church of S. Gall, and may still be seen at Nevers cathedral, Mayence cathedral, and in two

constant custom of the Greek Churches to have but one Altar in a temple. . . . . Cardinal Bona also owns, he could find no footsteps of the contrary practice 'till the time of Gregory the Great, and then only in the Latin Church."—Bingham, book viii. c. vi. sect. 16.

In the time of S. Gregory, however, c. A.D. 590, the practice seems to have been well established, as he mentions thirteen Altars in one church, for the consecration of four of which he sent relics. Opera S. Gregorii, t. ii. p. 828. Epist. 6. Epist. 49.

churches at Falaise, and many others. In describing churches it is usual, for convenience, to use the terms east, west, north and south, without reference to the real bearing of the edifice; but upon the assumption that the Altar is at the east end.

In describing the arrangements of an Altar its sides are termed the Epistle and Gospel sides or horns (*cornu Epistolæ* and *cornu Evangelii*) respectively. The Epistle side is at the left hand of a person who stands with his back to the Altar, and is therefore south in all churches which turn eastward. The Gospel side is the opposite. (See AMBO.)

In England the Altars were generally taken down in or about the year 1550.

A.D. 1550. VISITATION OF BISHOP RIDLEY.

"The main business of this visitation was the taking down Altars and putting tables in their room. . . . The alteration above mentioned being resolved, a letter, in the king's name, was directed to Bishop Ridley. It sets forth, 'that, notwithstanding Altars had been taken down upon good considerations in most parts of the kingdom, yet they were continued in several churches; that this occasioned a great deal of clashing and dispute; and, therefore, to avoid all occasions of contests and misunderstandings, His Majesty commands the Bishop, that all Altars should be taken away in the diocese of London, and tables set up in their room.' . . . Bishop Ridley, as far as it appears, complied with the order without any reluctancy; and afterwards, when there happened a contest about the form of the Lord's board, that is, whether it was to be made upon the resemblance of an Altar, or like a table, he declared for the latter figure, and gave a precedent of it in his own cathedral of S. Paul's, where he ordered the wall, standing on the back side of the Altar, to be broken down." Collier, folio, vol. ii. p. 304.

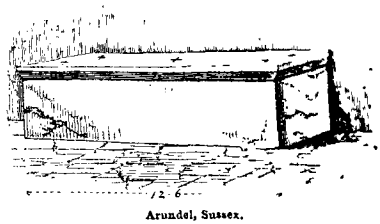
"This year Day, Bishop of Chichester, was called to an account, for not complying with the king's letter for taking down Altars. . . . He declared it was his opinion, that the taking down the Altars, and the setting up tables, was more than could be justified by the Scriptures, or the Fathers of the Church. . . . This answer being construed contempt, he was committed to the Fleet, by order of the whole board." Ibid., vol. ii. p. 305.

The Altars were set up again in the beginning of the reign of Queen Mary, and again removed in the second year of Queen Elizabeth.

The ancient stone Altars were so carefully destroyed, either

at this period or in the subsequent devastations of the Puritans, that it has been frequently said there is not one to be found in England; but a few of them and some of the chantry Altars in the aisles and chapels have escaped.

The high Altar of Arundel church, Sussex, appears to be original, and is supposed to be the only one in England in a perfect state; it was covered with wood until a recent period, probably to preserve it from destruction. The slab is 12 feet 6 inches long by 4 feet wide, and 2½ inches thick. The support is of solid stone, quite plain, and plastered over. It is built against a plain stone wall, about 8 feet high, and standing out about 7 feet in advance[s] below the sill of the east window; behind this wall, immediately under the window, and in the recess of it, is another small mass of masonry without a slab, about half the size of the high Altar, and also plain, with a piscina on the south side; there is no credence or pisoina to the high Altar, but small doors at each end of it through the reredos wall: there is also a separate entrance or Priest's door at the south end of this passage or vestry. Whatever ornament belonged to the Altar or its reredos, must have consisted of the hangings only, or of wood-work, as the masonry is all quite plain. There are small chantry Altars on each side of this chancel under the canopies of tombs of the Arundel family; that on the south side is perfect, with the crosses on it, and with its reredos and canopy. In the small church of S. Mary Magdalene, at Ripon, the high Altar has also escaped destruction, it is quite plain, but has the original slab with the five crosses on it.



Arundel, Sussex.

There are chantry Altars remaining in the following churches.

[s] The will of King Henry VI. directs that there shall be a space behind the high Altar of eight feet: "I will that the quier of my said college of Eton shall conteine in length ciij feete of assize, wherof, *behinde the high altare shalbe* viij *feete*, and fro the said altare to the quier dore iiij^{xx} xv fete."—Will of Henry the Sixth.

Of the twelfth century: at Abbey Dore, Herefordshire, is one said to be Norman; but it stands on Early English shafts. At Grosmond, Monmouthshire, is a solid stone Altar, one side let into the wall.

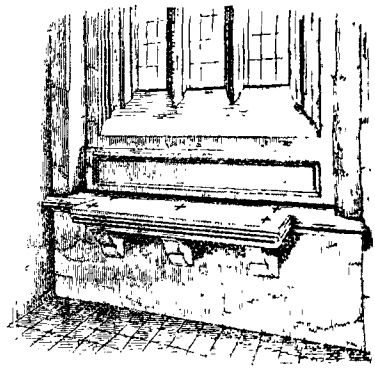
Of the thirteenth century: there is one in the chapel of the Pix at Westminster, which, from the ornaments of a bracket adjoining, appears to be of the time of Henry III.; the Altar itself is quite plain and solid.

Chipping-Norton, Oxfordshire.

Of the fourteenth century: Chipping-Norton, Oxon; this consists of a slab or table supported on stone legs, and is situated in a chapel attached to the north side of the chancel (now used as a vestry); under this chapel is a vault or crypt, and over it a room which does not appear to have been used as a chapel: the whole of this building is of the same age as the chancel itself. Warmington, Warwickshire; this consists of a slab supported on brackets, and is in a similar situation to that at Chipping-Norton, Burford, Oxon; this is a table with legs, and in the same situation. Shot-

Shotteswell, Warwickshire.

teswell, Warwickshire; this is a slab supported on brackets, and situated in a small chapel or oratory, at the west end of the north aisle, the entrance to which is a small ogee-headed doorway of very elegant proportions. In the chapel of Broughton Castle, Oxon, a slab supported on brackets. Every one of these has a window immediately over it, mostly square-headed, but the mouldings shew them to be of the fourteenth century.



Chapel, Broughton Castle.

Of the fifteenth century: at Bengeworth, near Evesham. At Enstone, Oxon, are the remains of one at the east end of the south aisle; this is solid, but the slab is gone: the reredos screen is in a tolerably perfect state, filling up the space between the Altar and the window over it. (Plate 2.) And at Arundel are some beautiful examples, as before mentioned. In Gloucester cathedral, in the chantry chapel over the entrance to the Lady Chapel; the slab is mutilated, but three of the crosses remain, and parts of two legs that supported it. In the Lady Chapel, Christ Church, Hants, the Altar remains, covered with a Purbeck marble slab. At Claypole, near Newark, Lincolnshire, there is a chantry Altar perfect. In the chapel of the family of Titchborne, in Titchborne church, Hants, there is an ancient Altar, probably of the fifteenth century, consisting of a stone slab supported on wooden legs.

In the domestic buildings of the priory of Wenlock, Shropshire, is a small chantry chapel with its Altar perfect, it is of the Perpendicular style, but the stone desk which stands upon it is fine Early English work, with bold and elegant foliage: the recess in which it stands is just large enough to contain the Altar, and for a priest to stand at each end of it; there is a trefoil-headed piscina in the north wall. This recess opens into

a room which is called the prior's chamber. (Plate 2.) There is also a stone Altar perfect at Mallwyd, Merionethshire. Others in Peter Church, Herefordshire, and Forthampton, near Tewkesbury, Gloucestershire.

There are doubtless others, more or less perfect; the piscina and brackets which belonged to such Altars, remain in numberless churches, and sometimes the corbels which supported the slab; the consecrated slab itself is frequently to be found in the pavement, generally with the face turned downwards, but sometimes upwards, with the five crosses visible, as in S. Clement's church, Sandwich: S. Giles's, Oxford; Lincoln cathedral, and many other places; in fact, few Gothic churches are without some or all of these traces in the chapels, oratories, or chantries, of which we read so frequently.

Altar is a term also applied to a small portable tablet serving for the consecration of the elements, when required to be consecrated away from a proper Altar in a church or chapel. It was called "super-altare," and "upper altar," and was in fact a portable Altar, which might be used on all occasions and in all places where it was required. One of silver was found in the coffin with the body of S. Cuthbert, when his grave was opened in 1827. A licence from the Pope seems to have been necessary to entitle any one to have a portable Altar; and that granted by Eugenius IV. to the prior of Coldyngham is printed in "Historiæ Dunelmensis Scriptores tres."

Published by the Surtees Society, p. cclxvj.

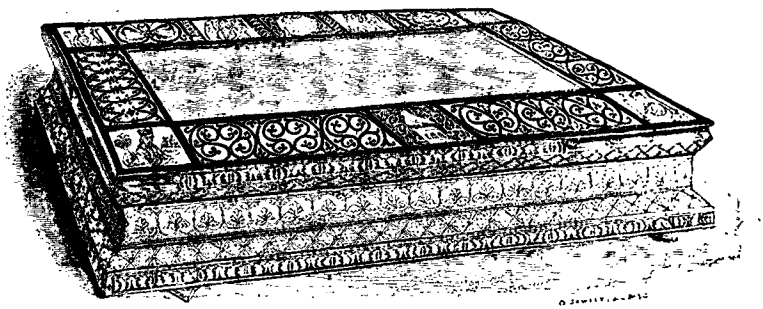
Test. Thomæ Ughtred, 1398: "lego capellæ cantariæ de Kexby vestimentum meum rubeum stragulatum cum auro, cum omni apparatura *altari* meo *portatili* pertinente, cum calice deaurato." Test. Ebor., p. 244.

Test. Domini Thomæ de Hoton: rectoris ecclesiæ de Kyrkesbymysperton (1351) "lego domino Willielmo clerico capellano meo j *super-altare*."
Test. Ebor., p. 65.

Test. Walteri Berghe, 1404: "Item lego eidem Gildæ (Sancti Georgii) unum *superaltare* de blakegete." (jet.) Test. Ebor., p. 334.

"Unum *superaltare* lapideum."
Inventory of Crown Jewels, 3rd Edw. III. Archæol., vol. x. p. 248.

Many similar notices of these *super-altaria* occur in inventories of the treasures of cathedral churches, &c., in England; and several ancient Altars of this kind still exist, and are well deserving attention as remarkable examples of various artistic processes and symbolical design. The wood-cut represents an Italian example of the thirteenth century, now in possession of Dr. Rock. It is formed of oriental jasper, enclosed in silver, and



Super-altare, or Portable Altar of Oriental Jasper; ornamented with Nielli.

ornamented with *nielli* and ornaments engraved, pounced, or *repoussés*. Its dimensions are about 12 in. by 7¼ in. It is fully described in an elaborate article upon this subject by A. Way, Esq., in the Archæological Journal, vol. iv. p. 245.

The Communion-table was at first placed by the Reformers in the same situation which the stone Altar had occupied, *attached* to an eastern wall, which appears clearly to have been the English custom, whatever may have been that of foreign countries. This position gave great umbrage to the puritans, and caused much altercation: during the period of their triumph under Cromwell, the Communion-table was placed in the middle of the chancel, with seats all round it for the communicants; at the Restoration it seems to have been almost universally replaced in its original position, but in a few rare instances the puritan arrangement was suffered to remain, as at Deerhurst, Gloucestershire; Langley Chapel, near Acton Burnel, Shropshire; Shillingford, Berks.; Liddington, Rutlandshire, &c. In Jersey this puritanical position of the table is still very common.

Queen Elizabeth's "Advertisements," or "Articles" of the year 1564, require

"that the parish provide a decent table, *standing on a frame*, for the Communion-table." Bp. Sparrow's Collection, p. 125, edit. 1684.

Hence it appears that by the word *table*, at the era of the English Reformation, the *slab* only was meant. These slabs or tables may sometimes be met with in their original unfixed state.

"In either wall three lyghts and lavatoris in aither side of the wall, which shall serve for four *Auters*." Contract for Fotheringhay, p. 23, Oxf. Ed., 1841.

"Also the forsaide Richarde sall make with in the quere a *hegh awter*." Contract for Catterick Church, p. 9.

A.D. 1533. "It'm, in the kynges closett an *awlter* wrought rownde abowte the hedgys w^t^ antyk, and a cofer w^t^ tylles therto for the preste to say masse on."

Abstracte of certayne Reperacions done within the Kyngs Tow^r^ of London, xxiiiith year of Henry VIIIth., apud Bayley's History of the Tower of London, 4to. 1821, vol. i. Appendix, p. xxxii.

1547. "1st Edw. VI. Eight Tabernacles were sold out of the Church which were for the most part over the *altars*. Three *Aulter Stones* then sold. . . . . Soe in an account 1st Queen Marie, then they set up their *altars* again." S. Mary Magdalene Parish, Peshall's Oxford, p. 227.

"1551. The *altars* pulled down and the painted windows, and 16*s*. bestowed in other (i. e.) plain glass windows that year for the church." S. Giles's Parish, Peshall's Oxford, p. 217.

A.D. 1559. "Tables placed in some churches, but in others the Altars not removed. In the other, whereof, saving for an uniformity, there seemeth no matter of great moment, so that the Sacrament be duly and reverently ministered. Yet for the observation of one uniformity through the whole realm, and for the better imitation of the Law in that behalf, it is ordered that no Altar be taken down but by the curate and churchwardens. The Holy Table to be decently made, and set where the Altar stood; at the Communion to be placed in good sort within the chancel, and afterwards placed where it stood before." Abridged from Injunctions by Queen Elizabeth, 1559. Sparrow, p. 82.

"1560. Payde for tymber and making the communion table 6*s*.

"For a carpet for the communion table 2*s*. 8*d*.

"For mending and paving the place where the *aultere* stoode 2*s*. 8*d*." Accompts of S. Helen's, Abingdon, Archæol., vol. i. p. 16.

A.D. 1564. "And to set the Ten Commandments upon the east wall over the said Table." Articles or Advertisements by Queen Elizabeth, A.D. 1564.

The Table of Commandments at Badgeworth, Gloucestershire, has the date upon it, 1595: it is of oak, with the letters cut upon it, and much decayed.

ALTAR-SCREEN, ALTAR-WALL, *Arrière-dos*, FR., Altarschrein, GER.: the partition behind an Altar. (See REREDOS, and Plate 168.)

ALTAR-TOMB, a raised monument resembling a solid Altar. This is a modern term; the expression used by Leland is High-tomb.

ALTO-RELIEVO. (See BASSO-RELIEVO.)

ALURA, Alure, *Allorium*, LAT.[h]: a passage, gangway, or gallery, used in various senses, as the following examples will shew.

"*Alura* qua ducit a coquina conventus, usque ad cameram prioris."
Hearne's Otterbourne, p. cxi.

"For timber for the new *alur'* between the king's chamber and the said chapel (of S. Stephen, Westminster)." 19 E. II. Brayley's Houses of Parl. 127.

"2 pair of hinges for hanging two doors in the new *alura*."
Smith's Westminster, 208.

Lydgate, in "The Story of Thebes," once applies this name to the walks in a garden, and in his "Boke of Troye" he uses it for covered walks, or "deambulatories" in streets.

"Deuysed were longe large and wyde
Of euery streate in the fronter syde
Freshe *alures* with lusty hye pynacles
And mounstrying outward costly tabernacles
Vaulted aboue lyke to reclynatoryes
That called were deambulatoryes
Men to walke togithers twaine and twaine
To kepe them drye when it happed to rayne." Boke of Troye.

The following passage refers to the clerestory galleries of the Norman nave or transept of Ely Cathedral.

"Pro sexdecim fenestris factis de novo in superioribus *alluris* ecclesiæ."
Ely Sacrist. Roll, 21 E. I.

In the will of John de Qwenby (1394), the word is applied to the middle aisle, or passage of a church: for he directs his body to be buried—

[h] See Allorium and Aleors, (Ducange,) also BRATTISHING and VAMURE, below.

"In corpore ecclesiæ Sanctæ Elenæ in vico de Aldewerke Ebor., videlicet in *alurâ* inter fontem et introitum chori." Testam. Ebor., p. 197.

In the next examples we find it used for the passages on the roof of a building along the gutters, or for the galleries behind the battlements of a castle.

"Alure, or Alurys of a tower or stepylle, *canal*, Cath. *grunda*." Prompt. Parv.

"Et fieri faciatis super eandem turrim in parte australi superiùs versus austrum, imas *aluras* de bono et forti maeremio et per totum benè plumbari, per quas gentes videre possint usque pedem ejusdem turris, et ascendere, et meliùs defendere, si necesse fuerit."—Order for the Repair of the White Tower in 1241. Bailey's Hist. of the Tower, vol. i. p. 107.

"Et desuper istam historiam fenestrarum erunt honesta *alours* et bretesmont; batellata et kirnellata."—Cont. for Durham Dormitory, 1398. Historiæ Dunelm. Scrip. tres, clxxxi.

The alurs on the ramparts of a castle afforded a suitable place for the ladies, when martial exercises were exhibited in the courtyard beneath, or under the outer walls.

Vpe þe *alurs* of þe castles þe laydes þanne stode,
And byhulde þys noble game, & wyche kyngts were god.
Robert of Gloucester's Chronicle, p. 192.

ALORING, *alorynge, valuryng*. A word derived from the above, and employed in the Catterick contract to designate the parapet walls of the different parts of the church, as Mr. Raine has very satisfactorily demonstrated. Such a parapet wall evidently supports and protects the gutter path or ALURA of the last article.

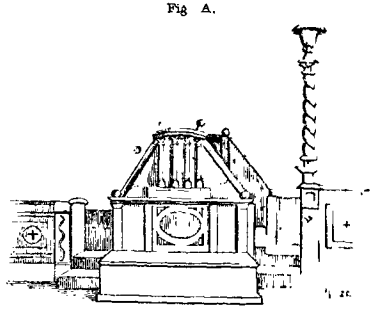
"The hight of the walles of the quere beforesaide sall be above the grounde twenty fete with a *valuryng* abowne, that is to say with a course of aschelere and a course of creste." "a botras rising unto the tabill that sall bere the *alœryng*."

The existing parapet is exactly described in these extracts, for it consists of a course of plain *ashler* resting upon a TABLE or stringcourse, and surmounted by a course of CREST or copingstones. In other parts of the contract it is agreed that "the ele sall be *alourde* accordant with the quere."

AMBO, *Ambon*, FR., *Ambone*, ITAL., Lectpult, GER.: a kind of pulpit in the choir, whereon the readers stood to read the Gospels and Epistles, and from which the sermons were sometimes delivered, although in the early Church the preacher ap-

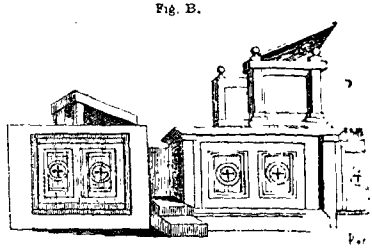
pears to have stood more usually upon the steps in front of the Altar. For example, the historians Sozomen and Socrates inform us that S. Chrysostom preached from the ambo, to be better heard by the people, but S. Augustin relates that he himself preached from the steps of the exedra or apse of the church. The ambo had two ascents, one turned to the east and the other to the west, it was isolated, standing in the midst of the church, as indeed it does to this day in the Eastern churches. At Rome several specimens of the ambo remain, and others, which have now disappeared, are described and figured by Ciampini and others. In these churches, however, there were two ambones, placed one on each side of the choir, so as to form part of the wall of enclosure. This wall was breast high, and completely detached from the piers of the church, so that the ambones stood actually in the middle of the area. The southern ambo was used for the reading of the Gospel, and is represented in fig. A; it has two ascents as above described, one turned to the east, the other to the west, and on its upper platform two projections are found, like half pulpits, one of which is seen in the figure, so that the reader could turn to the south or to the north. The Gospel ambo is placed on the south side of the church in these Roman examples, whether the Altar be at the east or west end. The northern or Epistle ambo (fig. B) is of a different construction, having

Fig. A.



Gospel Ambo, S. Clement's Church, Rome.

Fig. B.



Epistle Ambo, S. Clement's Church, Rome.

[1] This is contrary to the later practice, which places the Gospel side of the Altar always to the right hand, without regard to the orientation of the church. (See ALTAR, above.)

but one ascent. It was used for the Epistle and for other Scriptural readings. It also has two reading-desks, of which one is much higher than the other and is turned towards the Altar, being intended for those parts of the service which were read towards the Altar. The other is lower and turned to the east, being intended for those parts of the service which were read towards the east. In the churches which have the Altar towards the east, the Epistle ambo has only one reading desk, (Ciampini, vetera Monimenta, p. 21.) The pillar (in fig. A) which stands close to the Gospel ambo is the Paschal candlestick. The engraving is reversed, for in all the remaining Roman examples this candlestick is on the east side of the ambo, whether the Altar be west or east. The only examples that now remain at Rome are in the churches of S. Clemente, S. Lorenzo, and S. Maria in Cosmedin. Those of S. Pancrazio, figured by Ciampini, have disappeared. In S. Maria Maggiore the Epistle ambo resembled the Gospel ambo.

The above forms remained in use at Rome to the middle of the thirteenth century at least, for an inscription on the Gospel ambo at S. Pancrazio recorded the date of its construction in 1248: elsewhere, the high enclosure of the monastic choirs rendered this arrangement impracticable. The Gospel and Epistle were occasionally read from a gallery constructed upon the western boundary of the choir, which preserved the name of *pulpitum*, otherwise JUBÉ or ROOD-GALLERY, and PULPITS for preaching were erected in the nave. But the analogium or reading-desk, which early assumed the form of an EAGLE, was also employed in the monastic choirs, and retained the name of ambo[k]. The ancient plan of S. Gall exhibits two *analogia* for the nocturnal services, and one large circular *ambo*.

"*Ambonem* ibi vilem aspiciens, cryptis honestissime compositis, desuper honorifice constructum locavit." Historia Episcoporum Autisiodor. cap. 45.

"Construxit etiam *Ambonem* auro argentoque decoratum, et arcus per gyrum throni ante ipsum altare." Paulus Warnefridus in Episcopis Metensib. in Chrodegango.

[k] The name is derived from the Greek; ἀμβαίνειν or ἀναβαίνειν, to ascend, or ἄμβων, a mountain.

"*Ambones*, ubi Epistolæ et Evangelium decantari solent."

Ceremoniale Episcoporum, lib. i. cap. 12.

"Analogium æneum quadripartitum donavit, evangelistarum figuras quatuor *ambones* gestantes, super quibus vicisim canitur evangelium, prout evangelistæ intitulatur; figuram Moysi æneam *ambonem* brachiis tenentem, et ad tergum candelabrum æneum tripartitum."

Life of Bishop Brown, 1484—1514. in the Lives of the Bishops of Dunkeld, by Abbot Mill, or Myline, a MS. preserved in the Advocates' Library, Edinburgh, and printed by the Bannatyne Club.

AMBRY, Aumbry, Ambre. (See ALMERY.)

AMBULATORY, or DEAMBULATORY, AMBULACRUM, *Promenade*, FR., *Passeggio*, ITAL., Spaziergang, GER.: a place to walk in, such as CLOISTERS, &c. (See AISLE, and a quotation from Lydgate's Boke of Troye under ALUR.)

AMPHIPROSTYLE, AMPHIPROSTYLOS, *Anfiprostilo*, ITAL.: a temple with a portico at each end. (See TEMPLE.)

AMPHITHEATRE, *Amphithéatre*, FR., Amphiteater, GER., *Anfiteatro*, ITAL.: a double theatre, a spacious building, of a circular or oval form, used chiefly by the Romans to exhibit the combats of gladiators or wild beasts. The general taste of that people for these amusements is proverbial, and they appear to have constructed amphitheatres at all their principal settlements. There are still considerable remains of them in this country at Cirencester, Silchester, and Dorchester; in France, at Arles, Nismes, &c.; at Pola in Istria: and in Italy, the well-known Colosseum at Rome, at Verona, Capua, Pompeii; in Asia Minor and other places.

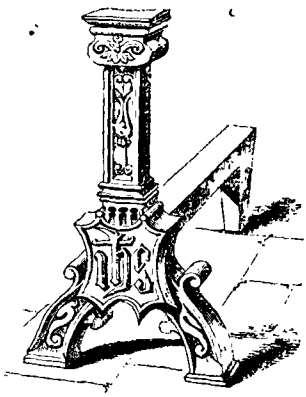
ANCONES, *Consoles*, FR., *Anconi*, ITAL., Tragsteine, GER.: the brackets supporting the cornice of Ionic doorways: called also CONSOLES, and TRUSSES.

ANDIRONS, Aundirons, Handirons, *Alari*, ITAL., *Chenets*, FR.: a term of frequent occurrence in old inventories, &c., and one which is still well known in some parts of the country, for the Fire-dogs: they are generally enumerated as a "pair of andirons," but occasionally only one is mentioned. In the hall at Penshurst, Kent, the hearth still remains in the middle of

the room, and there stands on it *one* large fire-dog, consisting of an upright standard at each end, and a bar between.

"Item, two payer of *andyorones*, wth heads and fore parts of copper; one payer being lesse than the other."

Inventory of Hengrave Hall, 1608. Gage's History of Hengrave, p. 27.



Godington, Kent.

The standards are of various forms, sometimes in that of a human figure. In the reign of James I., and later, the ornamental parts of andirons in the houses of the nobility appear sometimes to have been made of silver, as at Burleigh.

This word occurs in the inventories of the Priory of Finchale published by the Surtees Society.

1360. In "Coquina, j *andirne*," p. lij.
1397. In "Aula, ij *aundhyryns*," p. cxvij.
In "Coquina, j *aundhyryn*," p. cxviij.
1411. In "Aula, ij *hawndyrnes*," p. clvj.
1465. In "Aula, ij *hawndirynz*," p. ccxcviij.

The following also occurs in 1360.

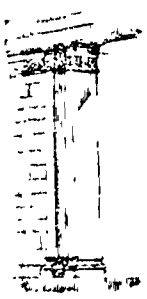
"Item in Torali, unum magnum *chemene* pro torali de novo factum," p. liij.

And in 1465, in the

"Domus ustrinæ. j *chymna* de ferro[1]," p. ccxcix.

ANNULET, *Annelet*, FR., *Anelletto, Listello*, ITAL., *Armellas*, SP., Ringelchen, GER.: a small flat fillet, encircling a column, &c., used either by itself or in connection with other mouldings: it is used, several times repeated, under the ovolo or echinus of the Doric capital.

[1] It is not usual to find the iron chimney mentioned at so early a period; but during the sixteenth century this is constantly noticed, and not the andirons; whence it may be concluded, either that the latter word had superseded the former, or, which seems more probable, that the furniture of the fire-place had changed. The term *iron chimney* appears to include the cast-iron back which is still frequently found of the seventeenth century in old farm-houses. The general abandoning of wood fires has caused andirons to be but little used in the present day.



ANTÆ, *Antes, Pilastres,* FR., *Ante,* ITAL., Anten, GER.: a species of pilaster used in Greek and Roman architecture to terminate the pteromata or side walls of temples, when they are prolonged beyond the face of the end walls. The first order of temples, according to Vitruvius, is called "IN ANTIS," because the pronaos or porch in front of the cell is formed by the projection of the pteromata terminated by antæ, with columns between them. They correspond to the RESPOND of Mediæval Architecture.

ANTE-CHAPEL, the part of a chapel that lies between the western wall and the quire screen. The will of Henry VI., describing King's college chapel, terms it the BODY. In Oxford the ante-chapel usually runs north and south across the west end of the chapel: and would form the transept of a cruciform church if a nave were added, as was evidently intended at Merton college. Waynfleet calls this part of his chapel the nave[m]. Cardinal Wolsey commenced pulling down the nave of S. Frideswide's church, and vaulting over the chancel and transepts, to form a chapel and ante-chapel for his new college of Christ Church; the work was suspended by his disgrace, and never finished; the vaulting of the chancel is completed, that of the transepts only commenced; the nave is shorn of half its original length, but the west part is enclosed and the window clumsily built in again, and the remainder preserved.

ANTEFIXÆ, or ANTEFIXES, *Antefixes,* FR., *Antefisse,* ITAL., Stirnziegel, GER.: ornamented tiles placed on the top of the cornice or eaves, at the end of each ridge of tiling, as on the choragic monument of Lysicrates, at Athens; sometimes of marble, but generally of *terra cotta,* and ornamented with a mask, honeysuckle, or other decoration moulded on them.

ANTEPAGMENTA, the dressings or architrave of a doorway. This term does not include the frame of the door, which is of wood, but only the stone decorations, or stucco, when that material is used.

ANTEPENDIUM, the frontal of an Altar. (See FRONTAL.)

[m] Statutes, p. 119.

APARTMENT, *Appartimento*, ITAL., *Appartment*, FR., Apartement, GER.: a part of a house, consisting of a set of one or more rooms, including all that is required for the convenience of a particular person. This is the original and proper sense of the word, and that which is retained in foreign languages. But in modern English it is more usual to consider an apartment to mean a single room, and to apply the phrase, "a suite of apartments," in lieu of the original "*apartment*."

APOPHYGE, APOTHESIS, APOPHYSIS, *Congé*, FR., *Apofigi, Apotesi, Imoscapo, Sommoscapo*, ITAL., Anlauf, and Ablauf, GER.: the small curvature given to the top and bottom of the shaft of a column, where it expands to meet the edge of the fillet or CINCTURE above the torus of the base, and beneath the astragal under the capital.

APSE, *Absis, Apsis, Absida, Tribuna, Concha*, LAT., *Abside, Chevet, Rondpoint*, FR., *Apside*, ITAL., Chornische, Tribune, GER.: a semicircular recess usually vaulted with a semi-dome. There are many examples in the buildings of classical antiquity, as at Rome in the so-called temple of Venus and Rome, in that of Venus and Cupid, in the basilica of Constantine, otherwise temple of Peace, in the remains of the baths of Diocletian, Caracalla, &c., &c. In Christian churches the principal Altar was during many centuries always placed in, or in front of, an apse. The episcopal throne was also placed against the centre of the wall of the apse. Often many other apses were appended to different parts of the church for the reception of Altars. On the continent apses were more universally employed, and continued in use much later than in England, where the practice of making the east ends of churches square began early in the Norman period. In the pointed styles the form of the apse was soon changed from semicircular to polygonal, and this form was, with very few exceptions, universally given to the continental churches.

In England many Norman apses still exist, and traces of their former existence may be found in many cases where the choirs or chancels have been subsequently enlarged, or otherwise altered. Often the crypts retain this form when the superstructure has been changed, as at Gloucester, Canterbury, and Winchester. The apse was sometimes called CONCHA, and some-

times EXEDRA, this latter name is applied to the apses in the ancient plan of the monastery of S. Gall. (Arch. Journal, vol. v.)

Apses may be found in the following positions.

(1.) At the east end of the body of the choir or chancel.

(2.) In addition to the eastern apse, an apse is sometimes attached to the west end of the body, as at Nevers in France, and Treves, Mayence, and several others in Germany. The ancient plan of S. Gall exhibits such a double apse, and the same peculiarity existed in the Saxon cathedral of Canterbury.

(3.) At the end of the side aisles of the choir, as at Romsey.

(4.) Projecting from the eastern walls of the transepts, as at Norwich cathedral.

(5.) Projecting north and south from the transept gables; of this there is no English example, but there are many on the continent; e. g. S. Martin at Cologne, the cathedrals of Tournay, Noyon, and Pisa, and the church of Bethlehem.

(6.) Radiating outwards from the wall of a semicircular or polygonal aisle, which surrounds the great eastern apse. This is the universal arrangement of the great French and Flemish churches, but is rarely found in other countries. The only examples in England (enumerated in the note[n]) include five Norman, Westminster abbey, Tewkesbury abbey, and the foundations of Battle abbey.

[n] The following list contains the principal apses that remain in England; doubtless many others exist in remote districts.

(1.) Apses at the end of the choir or chancel.

Berkshire.....Padworth; Finchamstead; Remenham; Tidmarsh (polygonal Early English, pl. 5).

Cambridgeshire...Iselham.

Cumberland .....Warthwick.

Derbyshire.....Steetley.

Essex.....Great Maplestead; Little Maplestead; East Ham; Haversfield; Colchester castle chapel; Bamborough chapel.

Gloucestershire ...Tewkesbury (polygonal Early English, with Perpendicular radiating chapels); Gloucester cathedral crypt (with aisle and three radiating apsidal chapels).

Hampshire... .....Winchester cathedral crypt (with aisle and three chapels one apsidal); Nately; Easton.

Herefordshire.....Kilpeck; Moccas; Pencombe; Peterchurch; Madeley.

Hertfordshire .....Bengeo.

Kent .....Sutton (near Dover)

APTERAL TEMPLE,—without columns on the sides. See TEMPLE.

AQUEDUCT, *Aqueduc*, FR., *Acquidotto*, ITAL., Waſſerleitung, GER.: an artificial channel for conveying water from one place to another, very frequently raised on arches, but sometimes carried under ground or on the surface. The Roman aqueducts rank amongst their noblest designs and greatest works. At Coutances in Normandy there is an aqueduct carried across a valley on pointed arches which is called a Roman work, but it has been rebuilt in the fourteenth century or later.

ARABESQUE, *Arabesco* or *Rabesco*, ITAL., Arabeſke, GER.: a species of ornament used for enriching flat surfaces, either painted, inlaid in mosaic, or carved in low relief: it consists of a fanciful and ideal mixture of all sorts of figures of men and animals, real and imaginary, often truncated and growing out of plants; also of all sorts of plants, fruits, and foliage, involved and twisted, and upon which the animals or other objects rest. Finally, of all sorts of fantastic edifices, utensils, and other subjects.

chapel of S. Bartholomew (Rochester); Canterbury cathedral, Norman crypt, (with radiating apsidal chapels,) and Early English presbytery and crypt with circular corona.

Middlesex .....Westminster abbey (polygonal early Decorated); Chapel in White Tower (with aisle); S. Bartholomew the Great, Smithfield.

Norfolk .....Norwich cathedral (with aisle and two apsidal chapels, the third destroyed); Heckingham; South Runcton; Gillingham; Tritton; Hales; Castle Rising castle (called Saxon).

Northamptonshire ...Peterborough cathedral.

Oxfordshire .....Checkendon; Woodcote; Swincombe.

Suffolk .....S. Edmund's Bury (ruined), (with aisle and one apsidal chapel); Fritton; Dunwich.

Sussex ..... Newhaven; Upper Waltham; Battle abbey (foundations).

Warwickshire .....S. Michael's, Coventry; Bilston.

Wiltshire .....Manningford Bruce.

Worcestershire .. ...Crypt of Worcester cathedral (with aisle).

Yorkshire .....Feliskirk; Birkin.

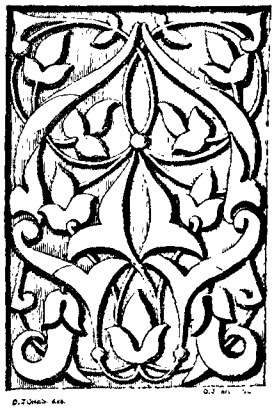
Scotland .....Dalmeny, Linlithgowshire. Plate 4.

(2.) Apsidal chapels against the east wall of transepts.

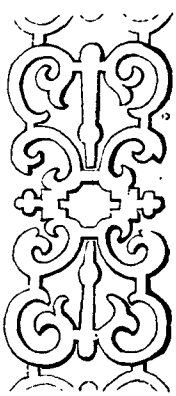
Lindisfarne; Romsey, Christ Church, Hants; Gloucester cathedral; Tewkesbury; Canterbury cathedral; Norwich cathedral; Castle Acre (in ruins); Evesham (foundations only remain); Ely cathedral (western transept); S. Edmund's Bury, western transept (foundations only remain); Ripon minster; Melbourne (Derbyshire).

Traces of their former existence may also be found at S. Alban's, Chichester cathedral, Southwell minster, and in other examples.

Why this principle of decoration should have been connected with the Arabians, as its name implies, it may be difficult to say. It is true that their edifices are ornamented with a similar combination of geometrical forms with conventional figures of plants and flowers, from which however the forms of living creatures are studiously excluded, on account of the precepts of their religion. But this Arabesque work was employed by the Romans, as in their sculptured friezes, and in the mural paintings of the baths of Titus, of the edifices of Pompeii and Herculaneum, and even of the Christian catacombs. It was largely used by the illuminators of the mediæval manuscripts, and the makers of church ornaments. The discovery of the baths of Titus at Rome, witnessed by Raphael, inspired him with the desire to imitate this method of decoration, and thus produced the Arabesques of the Vatican, and restored its classical forms. The Italians termed this kind of work Grotesque, from the "grotti" or subterranean chambers of the baths, in which they discovered it. In the work of Theophilus on the Arts, written in the eleventh century, the Arabians are mentioned as pre-eminent for works in metal, especially the *opus interrasili*, or pierced work in metal, which (lib. iii. chap. lxxii.) was formed into patterns, combining animals, birds, flowers, &c., and used for ornamenting the covers of books. Probably the method was borrowed by the mediæval artists from the Arabians, but the patterns altered by introducing the animals. A kind of ornament which may be called Arabesque, was much used in the domestic architecture of this country in the sixteenth and seventeenth centuries, and is frequent in monuments of the



Arabesque from the Alhambra.



English Arabesque.

same period, particularly of the time of James I., and seems to have been termed in French, *maneguinage;* it is probably what Hall the Chronicler terms "ancient Romayne woorke," or "entrayled woorke," 12 Hen. VIII.; and "vinettes and trailes of sauage worke," 19 Hen. VIII.

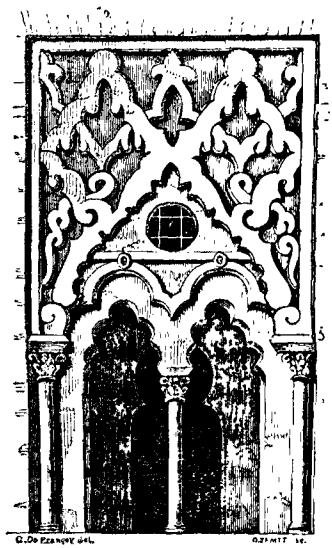
Arabian Architecture, or more properly, *Mohammedan architecture,* arose at the beginning of the seventh century with the establishment of the Mohammedan kingdoms, and developed itself with considerable local variety, in Syria, Persia, India, and Egypt, Africa, Spain, and Sicily, and finally in Byzantium, as these countries were in succession brought under subjection. During all their wars and contests architecture appears to have been fostered by the Mohammedan princes in every kingdom, and every one of them was proud to attach his name to some sumptuous edifice.

Doorway, Tarragona, Spain.

It does not appear that the Arabians had previously any style peculiar to themselves, and there is good evidence on record to shew that when they began to build mosks they employed Christian architects, and even sent to the Emperors of Constantinople to solicit for artists and materials. Hence the earliest Mohammedan buildings consist of a mixture of Byzantine characters, and of features apparently borrowed from the existing structures which they found in each country respectively. Their columns are for the most part taken from Greek or Roman temples and other edifices, and the capitals, if not derived from similar spoliations, are imitated or else Byzantine. But during the establishment of the styles in question, new and fanciful combinations of ornament were

invented, principally derived from flowers and plants, their religious scruples preventing the imitation of animated beings. Also geometrical patterns occur combined in characteristic and original forms, and long inscriptions most skilfully converted into architectural ornament.

Very early in the style the peculiar impost which gives to their arches the form of a horse-shoe, stamps upon their works an original character, and it appears certain that we owe to them the introduction of the pointed arch into Christian architecture, if not also of the ogee arch, and the various forms of trefoil, quatrefoil, and other foil arches, for although it is impossible in the present state of our knowledge to say whether they invented these forms or derived them from earlier buildings, it appears pretty certain that the Christians derived them from the Mahommedan buildings. The pointed arch appeared in Christian structures for the first time during the twelfth century; but it occurs in Mohammedan buildings nearly three centuries earlier, as at Cairo, in the Nilometer, A.D. 848, and throughout the mosk of Teyloun, A.D. 876, the dates of which are established by inscriptions. It is also found in the Saracenic buildings of Sicily, erected probably during the tenth century, and in the mosk El Aksa at Jerusalem, rebuilt A.D. 780. The pointed arch on the other hand was not much employed by the Mohammedans in Spain, they preferred the horse-shoe semicircle to the very last, and the pointed arch is with them rare and late. But they made great use of the *foil arch*, which occurs in the mosk of Cordova in the tenth century, and spreads from thence throughout Barbary.



Window Giralda Tower, Seville.

The pendentives of the vaults in this style are usually filled with a peculiar mass of little vaults and arches, piled up one above another so as to resemble a honey-comb. This is a tolerably universal feature.

Perhaps the greatest luxury of decoration of which the style is capable, is developed in the Alhambra, the most highly ornamented portions of which were erected in the latter half of the fourteenth century. But its decoration consists in the enrichment of surfaces with a mosaic of glazed pottery in the parts within reach, and of embossed plaster work above, and nothing can be more frail and deceptive than the actual construction. The openings are in reality square-headed, and the arches in their infinite variety of outline are in truth nothing more than a drapery of plaster-work stuck upon wooden frames, of the simplest form, and fixed within these square openings. The rich ceilings, vaults, and pendentives, are similarly constructed.

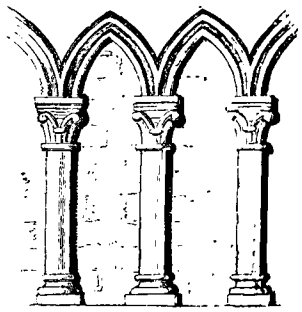
The slender limits of this article render it impossible to develope more at large the characteristics of this style, which must be sought in the various splendid and elaborate works, which have been lately published. Plate 109 contains a few specimens selected from Spanish examples. The best and most comprehensive work is the "Essai sur l'Architecture des Arabes et des Mores," par Girault de Prangey, 8vo. 1841, and many engravings of Mohammedan buildings are contained in the "Ancient and Modern Architecture" of Gailhabaud. Of the larger class of works, it may be sufficient to name those of Owen Jones, Gally Knight, Hay, and Coste.

ARAEOSTYLE, *Aréostyle*, FR., *Areostilo*, ITAL., Raraſäulig, GER.: (i. e. with wide-spaced columns.) One of the five species of INTERCOLUMNIATION defined by Vitruvius; it includes all temples in which the columns are set very wide apart, so that the distance between them is considerably more than three diameters. This method could only be employed with wooden architraves.

ARCADE, *Arcade, Arcature*[p], FR., *Arcata*, ITAL., *Arcada*, SP.,

[p] In French *Arcade* is a single arch or *archway* complete, with its piers, and not a series of arches, and it has been employed by our own writers in the same

Bogengang, Bogenſtellung, Ger.: a series of arches supported by columns or piers, and either open, or backed by masonry.



Canterbury Cathedral.

A Colonnade on the contrary is a series of columns supporting straight architraves, as in classical architecture.

The term *Arcade* is equally applicable to the large arches and piers which divide the body of a building from its aisles, and to the smaller series of arches which occur against the walls and in other parts. It is usually however limited to the latter kind.

Arcades are employed in the following positions.

Against the walls of aisles below the windows, within and without. In the interior the pillars usually rest on a long projecting plinth, or stone seat, termed the Bench-table. Such arcades occur, for example, in the Norman cathedrals of Canterbury, Ely, and Norwich, in the Early English portions of Lincoln, York, and Lichfield, (Pl. 10,) in the Decorated portions of York, and many others. In Perpendicular buildings the arcade is replaced by mere panelling.

In chapter-houses, and elsewhere, the arches and piers are made to project, so as to form canopied recesses, or stone stalls, as in York and Lichfield. (Plate 11, fig. 1.)

On the outside of buildings, bands of arcades of various comparative magnitude, are employed as decorations at different heights, and frequently on towers. (Plates 211, fig. 1; 214, fig. 1; 215, fig. 2.) In this case the windows are sometimes contrived so as to pierce some of the arches, and thus form a part of the decoration of the arcade, (as in fig. 1, Plate 8.) Clerestory windows are often united by an arcade of this description, as at S. Peter's, Northampton, and arcades and

manner, but is now more usually understood of a series. *Arcatures*, or *Arcades-aveugles* in French, are series of arches unpierced, as in the vignette of Canterbury in the text.

arcaded galleries form a principal element in the composition of west fronts, and other gables.

The triforium space is sometimes occupied by a simple arcade, as in the round part of the Temple church, London, the Trinity chapel, Canterbury, the church of S. Cross, (Plate 216, fig. 2,) and the nave of Exeter cathedral. (Plates 28, 29.) This is very common in the French examples, but the greater number of our English examples have the triforium occupied by complex arcades resembling the windows of the period, (as in Plate 216, figs. 1 and 3.) The same may be said of CLOISTERS, which in the continental examples are usually surrounded with arcades of small arches, while with us they are occupied by larger arches filled with tracery. (Plate 11, fig. 2.)

Early fonts often furnish examples of arcades, and so also do the sides of altar-tombs and screens. (Plate 181.) Lastly, the group of stone stalls on the south side of chancels, usually termed the SEDILIA, consists of three or more arches, forming an *arcade,* which is usually decorated with great care. (See Plates 187 to 192.)

When the arches of an arcade are each so large as to span over two openings, an *intersecting arcade* is produced, of which examples are given in Plate 6, and Plate 7, fig. 4. Dr. Milner and others have imagined that the pointed arch had its origin from this kind of arcade.

ARCH, *Arc, Arcade, Arche*[q], FR., *Arco,* ITAL. and SP., Bogen, GER.: a construction of bricks or stones over an opening, so arranged as by mutual pressure to support each other, and to become capable of sustaining a superincumbent weight.

The origin of the arch is involved in an obscurity which is never likely to be cleared away, and it is a disputed point where the earliest examples of its use are to be found. Some contend that it was unknown to the Greeks during the best and purest age of their architecture, and was introduced by the Romans, and some ascribe the invention of it to the Etruscans, while others assert that it was known to the ancient Egyptians[r].

[q] *Arche* is only used for bridges.

[r] Sir G. Wilkinson, a careful investigator, who has had better opportunities than most people of ascertaining the fact,

But with whatever people the arch may have originated, it is certain that the Romans were the first to bring it into general use. The influence which the arch has had in effecting changes in architecture is much greater than is generally supposed: not only may the vitiation which took place in the Roman be ascribed to it, but even the introduction of Gothic architecture, for it gradually encroached upon the leading principle of classical architecture, that the horizontal lines should be dominant, until that principle was entirely abrogated. When first introduced the arch was used quite independent of the columns and their entablature, springing from an impost behind the column, and not reaching high enough to interfere with the entablature, the impost being a few plain mouldings something in the nature of the caps of ANTÆ, and with no resemblance whatever to the capital of a pillar. At a subsequent period this application of the arch was departed from. In the arch of Hadrian at Athens the arch is still in the same relative position in regard to the columns, but the impost is made into a positive and very rich capital, and the jamb converted into a pier or pilaster with a separate base; the arch also itself rises so high as to cut into the architrave of the entablature, although the frieze and cornice are uninterrupted. At the aqueduct of Hadrian, also at Athens, the arch springs from the architrave of the entablature above the columns, and entirely breaks off the continuity of the frieze and

and whose opinion is therefore entitled to have great weight, asserts, in very decided language, that the ancient Egyptians were thoroughly acquainted with the arch. He had long felt persuaded that the greater part of the crude brick vaults in the western tombs of Thebes were at least coeval with the eighteenth dynasty, but had never been fortunate enough to find proofs to support his conjecture, till chance threw in his way a tomb, "vaulted in the usual manner, with an arched doorway of the same materials, stuccoed, and bearing in every part the fresco paintings and name of Amunoph I. (B.C. 1540.) Innumerable vaults and arches exist in Thebes, of early date, but unfortunately none with the names of kings remaining on them. The style of the paintings in the crude brick pyramids evince at once that they belong either to the end of the last mentioned, or the beginning of the seventeenth dynasty."—*Wilkinson's Manners and Customs of the Antient Egyptians*, First Series, vol. ii. p. 116, 117. The principle of the arch was known to the Assyrians, for arched gateways are continually represented in their bas reliefs. See Layard's Nineveh, vol. ii. p. 260.

cornice, so that the principle of the leading lines being horizontal is entirely destroyed. When once the application of the arch above the columns had been introduced, it appears never to have been abandoned, and the entablature was either broken into angles or altogether interrupted to suit the arch, the principal object aimed at being an appearance of height and spaciousness. In some instances the entablature is omitted entirely, and the arch rises directly from the capital of the column, as in the subsequent Romanesque architecture. When, after the dominion of the Romans was destroyed, and the rules governing the ancient proportions of architecture, from which they had themselves so widely departed, were entirely lost, the nations of Europe began again to erect large buildings, they would naturally endeavour to copy the structures of the Romans; but it was not to have been expected, even supposing they were capable of imitating them exactly, that they would have retained the clumsy, and to them unmeaning appendage of a broken entablature, but would have placed the arch at once on the top of the column, as we know they did, and even as the Roman Emperor Dioclesian himself had done at Spalatro; hence arose the various styles which preceded the introduction of the pointed arch, including the Norman. Antiquaries are not agreed upon the origin of the pointed arch, some contending that it is an importation from the east, and others that it is the invention of the countries in which Gothic architecture prevailed, and these last are again divided in opinion as to the manner in which it was discovered; but be its origin what it may, the pointed arch was only introduced to general use on this side of Europe in the course of the twelfth century. From that time it continued, under various modifications, to be the prevailing form in the countries in which Gothic architecture flourished, until the revival of the classical orders: the earliest examples of the pointed arch in England of which the dates can be satisfactorily ascertained, appear to be the church of Kirkstall, begun A.D. 1152, and Lanercost priory, dedicated 1169; many others follow in rapid succession, as for example the

circular part of the Temple church of London, which was dedicated in 1185[a]; and the choir of Canterbury cathedral, commenced in 1175.

1

The only forms used by the ancients were the semicircle (*plein cintre*, Fr., *di pieno centro*, Ital.) (fig. 1), the segment (*Arc bombé*, Fr., *arco scemo*, Ital.) (fig. 2, 3), and ellipse (*anse de panier*, Fr., *arco ellitico*, Ital.) (fig. 4), all of which continued prevalent till the pointed arch appeared, and even after that period they were occasionally employed in all the styles of Gothic architecture. In the Romanesque and Norman styles, the centre or point from which the curve of the arch is struck, is not unfrequently found to be above the line of the impost, and the mouldings between these two levels are either continued vertically (to which arrangement the term *stilted* has been applied, *plein cintre surhaussé*), (fig. 5), or they are slightly inclined inwards (fig. 6), or the curve is prolonged till it meets the impost (fig. 7): these two latter forms are called horse-shoe arches (*arcs en fer à cheval, plein cintre outrepassé*): pointed arches are sometimes elevated in a similar manner, especially in the Early English style, and are called by the same names (fig. 8), but the two last methods are principally used in Arabian architecture. The proportions of the simple pointed

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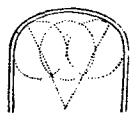
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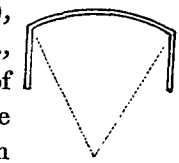
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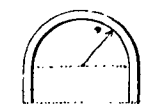
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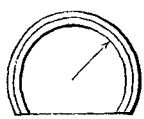
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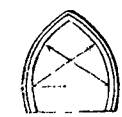
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[a] The large arches over the transepts in the church of S. Bartholomew the Great, London, are sometimes referred to as earlier examples of pointed arches, under the idea that they are the work of Prior Ray, who founded the church in 1123. The author of this note examined them some years ago, in company with Mr. Petrie, the Keeper of the Records in the Tower, and Mr. Rickman (both now no more), when we satisfied ourselves that they had been re-constructed with the original materials, a course which is found to have been followed in other instances in places where stone is scarce.

arch (*Ogive*, Fr., *arco acuto*, Ital.), are governed by the position of the two centre points, from which its curved sides are struck. When the centres coincide with the sides of the arch it is termed *equilateral* (*arc en tiers point*, Fr., *terzo acuto*, Ital.) (fig. 9). When the centres lie farther asunder, the radius becomes longer than the breadth of the arch and its height is increased. Rickman terms this a *lancet-arch* (fig. 10). When the centres lie within the arch, the radius is shorter than the breadth of the arch, and its height is diminished. This, in Rickman's phrase, is a *drop-arch* (fig. 11); these, together with the segmental pointed arch, *ogive tronquée* (fig. 12), are the prevailing forms used in Early English work. Every arch, of whatever form, is said to be surmounted (*surhaussé*, Fr., *rialzato*, Ital.), if the height of its crown above the level of its impost be *greater* than half its span. On the contrary, if *less*, the arch is said to be surbased (*surbaissé*, Fr., *abbassato*, Ital.), thus figs. 5—11 are *surmounted arches*, and figs. 2—4, 12, are *surbased arches*.

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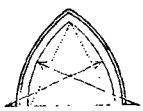

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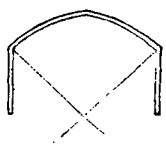

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Foil arches (*arcs à lobes*, Fr.), as the trefoil arch, *arc trilobé* (figs. 13—15), the *cinquefoil* (fig. 16), or multifoil arch, *arc poly-*

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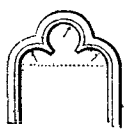

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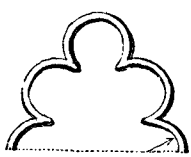

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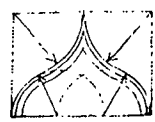
lobé, Fr. (fig. 17), are met with in Arabian buildings, and in Romanesque buildings, previously to the introduction of the

pointed arch into Christian architecture (the lobes being of course not pointed in these early specimens). In the subsequent styles they are universally employed, either alone or in combination with other arches. (See FOLIATION.)

Simple pointed arches were used in all the styles of Gothic architecture, though not with the same frequency; the lancet arch is common in the Early English, and is sometimes found in the Decorated, but is very rarely met with in the Perpendicular; the drop arch and the equilateral abound in the two first styles, and in the early part of the Perpendicular, but they afterwards in great measure gave way to the four-centred. Plain and pointed segmental arches also are frequently used for windows in the Decorated and Perpendicular styles, but not often for other openings[1]. With the Decorated style was introduced the ogee arch, *arc en talon, en accolade,* FR. (fig. 18), which continued to be used throughout the Perpendicular style, although less frequently than in the Decorated; it is very common over niches, tombs, and small doorways, and in Northamptonshire in the arches of windows, but the difficulty of constructing it securely precluded its general adoption for large openings. About the commencement of the Perpendicular style the four-centred arch, *arc Tudor,* FR. (fig. 19), appeared



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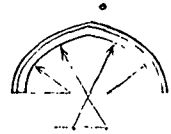

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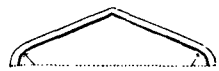
[1] A very undue importance is sometimes attached to the form of the arch as evidence of the date of a building: if it is four-centred, or of any other shape which did not appear before a determinate period, it proves that it cannot be older than that period, but nothing more, for although after the invention of that particular form others may have sprung up, and have been brought into more general use, still, as the earlier must be in existence, it is to be expected that it would occasionally be adopted; and this is actually the case, for semicircular arches are to be found of all dates; hence a building is not necessarily older than the date of the introduction of the pointed arch, because it has round arches. In investigating Gothic architecture, it is important to distinguish between *forms* and *principles*; an arch is only a *form*, and may be changed without affecting the *principles* of the style. However startling it may sound, it is yet true that it would be very possible to erect a building in any style of Gothic architecture in perfect purity without a single pointed arch in any of its parts; it would be a singularity, from the absence of the usual *forms* in the leading features, but they would not affect the *principles*.

as a general form[u], and continued in use until the revival of classical architecture; when first introduced the proportions were bold and effective, but it was gradually more and more depressed until the whole principle, and almost the form, of an arch was lost, for it became so flat as to be frequently cut in a single stone, which was applied as a lintel over the head of an opening. In some instances an arch, having the effect of a four-centred arch, is found, of which the sides from the apex downwards are perfectly straight, except at the haunches next the impost (fig. 20); it is generally a sign of late and bad work, and prevailed most during the reigns of Henry VIII., Elizabeth, and James I. The four-centred arch appears never to have been brought into general use out of England, although the Flamboyant style of the continent, which was contemporary with our Perpendicular, underwent the same gradual debasement; the depressed arches (*arcs déprimés*) used in Flamboyant work are flattened ellipses (fig. 21), or sometimes, as in late Perpendicular, ogees, and not unfrequently the head of an opening is made straight, with the angles only rounded off (*Platte-bande à coussinets arrondis*) (fig. 22): this last form and the flattened ellipse are very rarely met with in England.



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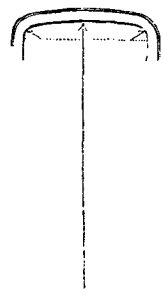

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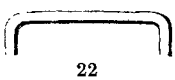


22

The foregoing enumeration includes all the leading varieties of arches, but it must be obvious that many of them may be considerably modified by forming them of different curves. There is also the RAMPANT ARCH (*arc rampant*, FR.), the im-

[u] A very few examples of four-centred arches of earlier date are to be met with, as the doorway of the city school, Bristol, and two arches in the Lady Chapel of Oxford Cathedral, but they appear to be quite accidental, and indeed are often the result of a settlement which has distorted a simple pointed arch into an apparently four-centred arch, by pressing and flattening down the crown, and bending the haunches. As a general rule, this form of the arch may be taken as a sure proof that the work in which it is found is not older than the reign of Richard II.

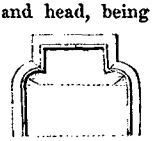
posts of which are at different levels; and what is called a flat arch (*plattebande*, Fr.), which is constructed with stones cut into wedges or other shapes so as to support each other without rising into a curve, and considerable ingenuity is often displayed in the formation of these. Notice must also be taken of a construction (*arc angulaire*, Fr.), which is not unfrequently used as a substitute for an arch, especially in the style which is referred to as perhaps being Saxon, and which produces a very similar effect (fig. 23); it consists of two straight stones set upon their ends and leaning against each other at the top, so as to form two sides of a triangle and support a superincumbent weight; excepting in the style just alluded to, these are only used in rough work, or in situations in which they would not be seen, as on the insides of the belfry windows at Goodnestone church, near Wingham, Kent[x].

23

The sides of an arch are termed its HAUNCHES or *flanks*, and its highest part the CROWN, these are by old English writers of the sixteenth century called the HANSE, and *scheme* or *skeen* of the arch (from the Italian corresponding terms *fianco* and *schiena*).

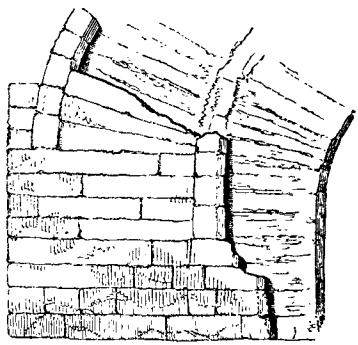
In the construction of their arches the ancients seem, in their principal buildings, to have used simple wedge-shaped stones, or *voussoirs*, with nothing remarkable in their proportions; but in many Roman structures, as for example at Autun,

[x] There is one form given to the heads of openings, which is frequently called an arch, although it is not one (*arc droit á encorbellement*, Fr.). It consists of a straight lintel, supported on a corbel in each jamb, projecting into the opening so as to contract its width; the mouldings, or splay of the jambs and head, being usually continued on the corbels, producing an effect something like a flattened trefoil (fig. 24); see Lutton, Plate 76; the corbels are usually cut into a hollow curve on the under side, but they occasionally vary in form. These heads are most commonly used for doorways. In the southern parts of the kingdom they are not abundant, and when found are generally of Early English date, but in the north they are much more frequent, and were used to a considerably later period. In France, where the actual openings of the doorways are so constantly made square, while all the leading mouldings are arched, a corbel is very frequently found in a similar situation, which is often ornamented or carved into a figure.

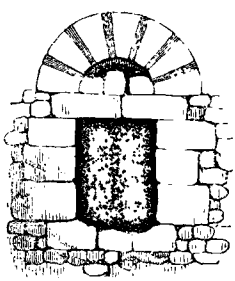


24

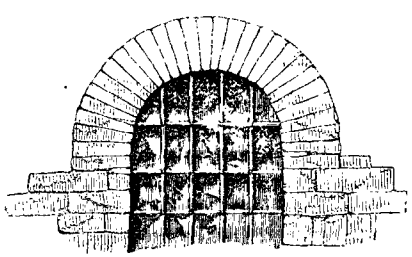
in Burgundy, over an opening in a tower of Roman work, the outer face of the arches is constructed with two series of voussoirs of long and narrow proportions separated by a course of small and nearly square stones, and another course of the same kind is set round the outer series of voussoirs. The Romans very frequently built their arches, in works that were not made ornamental, with bricks and stones alternately, sometimes with two bricks between each stone, as in the walls at Le Mans and Bourges, sometimes alternately two stones and two bricks, as at an aqueduct near Luynes, on the banks of the Loire, and the arches had very frequently a double or single course of bricks set round them: this mode of construction continued after the Romans were subdued, as it is to be found in the old nave of Beauvais cathedral, called Notre Dame des Basses Œuvres, in the keep of the castle and in the church at Langeais, on the Loire, and in the church of St. Pierre at Le Mans (if any of it still exists), and in this latter building the arches of some of the windows are formed with long narrow stones like those noticed above, at Autun. Subsequent to the time of the Romans the voussoirs of arches were occasionally cut into varied forms, sometimes apparently from an idea of giving additional strength, and sometimes for the sake of ornament. At the mausoleum of Theodoric, at Ravenna, they are



Autun.

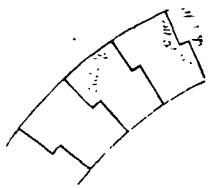


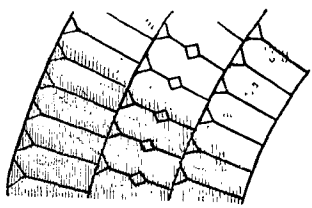
Castle Langeais.



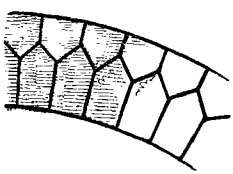
St. Pierre, Le Mans.

notched or JOGGLED into each other in a way that in Norman work is by no means uncommon, especially in flat arches, as at the fireplaces in Fountain's abbey, and Conisborough castle, (see Plate 87,) and which continued to be used occasionally in both flat and curved arches as late as the Decorated style, for it is found in the ruins of the palace of the bishops of Soissons, at Septmons, and at a doorway at Lincluden abbey, which are of this date. At the church of Langeais, on the Loire, and at the west doorways of the cathedral at Le Mans, and of the church of St. Etienne, Nevers, arches may be seen in which the voussoirs are cut into fanciful shapes for the sake of ornament (*claveaux engrenés*, FR.) The Arabians often employed this method. The head of the opening of the west doorway of Rochester cathedral may be referred to as a good specimen of a flat arch upheld by the stones fitting into each other, and the same mode of construction is used in a segmental arch at the abbey of Jumièges, in Normandy. (See Plates 12 to 20.)





Le Mans.

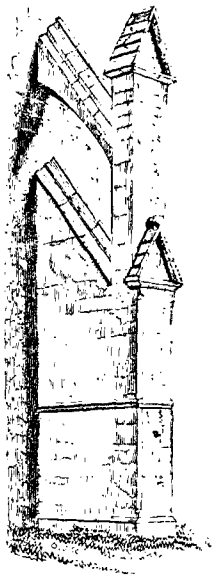


Langeais.

Mediæval arches are usually constructed of several concentric rings or orders of voussoirs, each of which projects in front of the one below it. The edges of these successive arches are either left plain (as in Plate 14, fig. 3), or are ornamented with mouldings and carved work. In the Norman examples these mouldings never completely disguise the successive orders of the voussoirs, as may be seen in Plates 14—16. But in many of the later styles, although the mechanical construction of the arches remains the same, the decoration is so managed that the separation of the arch into different orders is much less obvious and is often altogether concealed.

ARCH-BUTTRESS, or FLYING-BUTTRESS, *Arc-boutant*, FR., Stre-

bebogen, GER.: an arch-formed prop which connects the walls of the upper and central portions of an aisled structure with the vertical buttresses of the outer walls. In Norman buildings such arch-buttresses are occasionally employed, as at Gloucester and Norwich cathedrals, but they are always concealed within the roof of the side aisles. In the Early English, Early French, and subsequent styles, they stand clear above the roof (Plates 38, 43), and are often arranged in two tiers, as at S. Denis (Plate 42). They are sometimes employed when no aisle is attached to the buildings, as at Hartlepool, in which case the vertical buttresses often stand completely detached from the outer wall, as at Westminster Hall and the chapter-house of Lincoln (Plate 42). See Bow and BUTTRESS.



Hartlepool, Durham, circa 1250.

"A cors with an *arch buttant*." William of Worcester's Itinerary, p. 269.

"And either of the said isles shall have six mighty *arches* butting on aither side to the clere-story." Contract for Fotheringhay Church, p. 24.

The indenture for the roof of St. George's chapel, Windsor, 5th June, 1505, specifies that the outside is to have "*arcebocens*." Wyatville's Windsor Castle.

ARCHITRAVE, *Architrave*, FR., *Architrave*, ITAL., Unterbalken, Hauptbalken, GER.: the lowest division of the entablature, in classical architecture, resting immediately on the abacus of the capital: also the ornamental moulding running round the exterior curve of an arch: and hence applied to the mouldings round the openings of doors and windows, &c.

ARCHIVOLT, *Archivolte*, FR., *Archivolto*, ITAL.: the writers of the Renaissance use these words for the group of concentric mouldings and ornaments with which the face of a classical arch is decorated, and the term has been applied by some modern writers to the mass of mouldings which usually occupy the faces and soffits of a mediæval arch.

But the mediæval writers themselves employed the word in a different manner, namely, to express a mere vault, as the following examples will shew.

"Teneantur reparare et facere *Archivoltum*, seu receptaculum subtus terram, quod excipiat omnem spurcitiam," &c. Jus Vicentinum, lib. iv. ap. Ducange.

"Et supra quodlibet studium erit unum modicum et securum *archewote*."
Cont. for Durham Dorm., 1398. Hist. Dunelm. Scrip. tres, p. clxxxj.

"Pro singulis lectis monachorum faciet idem Petrus in utroque muro fenestras correspondentes, cum securis *archevoltis* supra se."
Ib., 1401. Hist. Dunelm. Scrip. tres, p. clxxxviij.

ARENA, *Arène*, FR., *Arena*, ITAL. and SP., Kampfplatz, GER.: the grand area or floor of an amphitheatre: sometimes applied to the amphitheatre itself; also to the body of a church.

ARK, a chest: which see.

"To þe ordre of Cisteaus he gaf tuo þousand mark,
"þe ordre of Clony a þousand, to lay vp in *arke*." Langtoft, p. 136.
"j flawndirsark" (Flanders ark.)
Testam. Johis. Preston, 1400. Test. Ebor., 270.

ARMATURE, FR.: iron bars or framing employed for the consolidation of a building. These are frequently applied in mediæval structures for sustaining slender columns, holding up projecting canopies, or hanging piers and bosses, and for tracery.

ARRIS, the edge of a stone or piece of wood (from the French *Arête*, which is used by Delorme (in its old form *Areste*) and the French masons, precisely as *Arris* is by our workmen).

ASHLAR, Achelor, Ashler, Aschelere, Assheler, Aslure, Astler, Achlere, Estlar, *Pierre-de-taille*, FR., *Pietra riquadrata*, ITAL., Quaderstein, GER.: hewn or squared stone used in building, as distinguished from that which is unhewn or rough as it comes from the quarry: it is called by different names at the present day, according to the way in which it is worked, and is used for the facings of walls, and set in regular courses, as distinguished from rubble. "Clene hewen" or finely worked ashler is frequently specified in ancient contracts for building, in contradistinction to that which is roughly worked.

"Et erit (murus) exterius de puro lapide, vocato *achiler*, plane inscisso, interius vero de fracto lapide, vocato roghwall."
Hist. Dunelm. Scrip. tres, clxxx. Contract for Durham Dorm., 1398.

"Quæ quidem alours et bretisments erunt de puro *achiler* et plane inciso tam exterius quam interius." Ibid., clxxxi.

"A course of *aschelere*." Contract for Catterick Church, p. 9.

"With clene hewen *Asshler* altogedir in the outer side, unto the full hight of the said Quire; and all the inner side of rough stone, except the bench table stones." Contract for Fotheringhay Church, p. 21.

"On the north syde the same tower, xl fote quynys in Cane *ashelar*."

"Abstracte of certayne Reperacions done within the Kyng's Tower of London." Ap. Bailey's Hist. of the Tower, Appendix, vol. i.

"There is *Achlers* redie hewen, and othr filling stuff redie gotten in the Quarrel."

State of Norham Castle in the time of Henry VIII. Archæol., vol. xvii., p. 203.

"Let the stonys be *asler, sint saxa ad normam incisa*."

Hormani Vulgaria, p. 245.

"In the MSS. of Mid-Lothian the castle of Borthwick is said to be a great and strong tower, all of *Aslure* work, within and without, and of great height."

Grose's Ant. of Scotland, 1789. vol. i.

"Fol. 151. Here folwyth the maner and certeyne rule of meatynge of *ashelers*.

Ferst, it is to understande that every *asheler* is xij ynche thykke & xviij ynches longe, wiche multiplied to gedere make ij . c . xvj ynches; and so every *asheler*, of what lengthe or brede that he be of conteyneth ij . c . xvj ynches; & that shalbe your devysore ever in meatynge of *ashelers*.

Eampylle of meatynge affter the gawge of xij meten, in lengthe xviij yerdes, wyche makethe in fete liiij; which makethe in ynches vj . c . xlviij.
wiche multiplied wyth the gawge makyngeth ynches, vij m^le^. vij . c . lxxvj.
wiche devyded be ij . c . xvj. makethe of *ashelers*, xxxvj."

Accounts of the first Duke of Norfolk, A.D. 1465, 1466. Botfield's Records, p. 438.

ASHLERING, or ASHLER PIECES, in carpentry, short upright pieces about three feet high fixed between the rafters and the floor in garrets, in order to make more convenient rooms by cutting off the acute angles at the bottom. Ashler pieces are also fixed between the inner wall-plate, or wall-blocks, and the rafters of many mediæval ROOFS.

ASPERSORIUM, the stoup, or holy-water basin. In the accounts of All Souls' college, Oxford, in 1458, there is a charge, "pro lapidibus ad *aspersorium* in introitu ecclesiæ;" the remains of which may still be seen. The term is also sometimes applied to the aspergill, or sprinkle.

"Item unam citulam bene magnam argenteam cum *aspersorio* pro aqua benedicta." Hist. Dunelm. Scrip. tres, cxlix.

ASTRAGAL, *Astragalus*, VITRUVIUS,
Astragale, Baguette, Petit-Baton, FR., *Astragalo, Tondino, Bastoncino*, ITAL., Stäblein, GER.: a small semicircular moulding or Bead, sometimes termed *Roundel.*

ATLANTES, male figures used in the place of columns to support entablatures, &c.: so called by the Greeks, but by the Romans, *Telamones.* They are also included under the general term CARYATIDES.

ATRIUM, *Aître, Vestibule*, FR., *Atrio*, ITAL., Hof, Vorhof, GER.: the entrance court or hall of a Roman dwelling. In a large and complete house it was enclosed on all sides by a series of chambers which opened into it, and to which it gave access and light. On the side next the street was the vestibule and entrance door. The atrium combined the characters of a court and large hall in a manner which it may be difficult to conceive for the inhabitants of a cold climate, enjoying the free use of glass windows. It was roofed so as to leave a large opening (*compluvium*) in the centre to admit light, and consequently rain. The latter was received in a cistern (*impluvium*) formed in the pavement immediately below the compluvium. The atrium received different epithets according to the construction of the roof. In the *Tuscan atrium* it was supported solely by beams fixed in the walls. In the *Corinthian atrium* these were assisted by columns placed round the impluvium, so that the atrium resembled a small cloistered court. When there were but four columns the atrium was *tetrastyle.* The roof was either sloped downwards from the walls towards the central opening or *vice versa*, in the latter case it was termed *displuviatum.* The *atrium testudinatum* appears to have been roofed over and to have had chambers above. In smaller houses some kind of atrium generally appears, but often with buildings on three sides only. The above distinctive terms and constructions are common to the *atrium* and to the *cavædium*, and hence many

writers imagine them to mean the same thing. The difference between them appears to be simply that *Cavædium* was a general name for the above described courts, of which large houses included several, and that the *atrium* was that court which was next to the entrance door. (See PERISTYLE and PORTICUS.)

In the large early Christian churches an *atrium* was placed before the principal entrance doors, and this practice, as well as the name, was retained to the eleventh century. For examples we may select the churches described by Eusebius, S. Sophia at Constantinople, many of the basilicas at Rome, S. Ambrogio at Milan, the ancient plan of S. Gall, and the church of Lorsch. When the practice of constructing an enclosed court before the western door was abandoned, the name was transferred to the churchyard and cemetery. (See Ducange.) Thus Gervase relates that when the roof of Canterbury cathedral caught fire, the people saw the flames in the churchyard "in *atrio* ecclesiæ."

When the colonnade extended round four sides of the atrium it received the name *quadriporticus*, but if round three it was *triporticus*. (See PARADISE.)

"Hic *Atrium* B. Petri Apostoli, superius quod Paradysus dicitur, quod est ante Ecclesiam in *quadriporticum*, magnis marmoribus stravit."

Anastasius in Vita S. Domni.

"Hic fecit . . . *triporticum* ante Oratorium S. Crucis."

Anastasius in Vita S. Hilarii.

ATTIC, *Attique*, FR., *Attico*, ITAL., Attiſch, GER.: a low story above an entablature, or above a cornice which limits the height of the main part of an elevation: it is chiefly used in the Roman and Italian styles.

BACKS, in carpentry, the principal rafters of a roof. (See ROOF.) This term is in very general use amongst workmen in the northern and midland districts of England. The upper side of any piece of timber, straight or curved, is termed the *back*, and the lower side the *breast*.

BAILEY, BAIL, BALLIUM, *Baille*, FR. This was a name given

to the courts of a castle formed by the spaces between the circuits of walls or defences which surrounded the keep: sometimes there were two or three of these courts between the outer wall and the keep, divided from each other by embattled walls. The name is frequently retained long after the castle itself has disappeared; as the Old Bailey in London, the Bailey in Oxford.

"This ditch was sometimes called the ditch *del bayle*, or of the *ballium*; a distinction from the ditches of the interior of works. Over it was either a standing or draw-bridge, leading to the ballium: within the ditch were the walls of the ballium, or outworks. In towns, the appellation of ballium was given to any work fenced with pallisades, and sometimes masonry, covering the suburbs; but in castles was the space immediately within the outer wall. When there was a double enceinte of walls, the areas next each wall were styled the outer and inner ballia. The manner in which these are mentioned by Camden, in the siege of Bedford castle, sufficiently justifies this position, which receives further confirmation from the enumeration of the lands belonging to Colchester castle; wherein are specified 'the upper bayley in which the castle stands, and the nether bayley,' &c. The wall of the ballium in castles was commonly high, flanked with towers, and had a parapet, embattled, crenellated, or garreted: for the mounting of it there were flights of steps at convenient distances, and the parapet often had the merlons pierced with long chinks, ending in round holes, called oillets. Father Daniel mentions a work called a *bray*, which he thinks somewhat similar to the ballium. (P. Daniel, tom. i. p. 604.) Within the ballium were the lodgings and barracks for the garrison and artificers, wells, chapels, and even sometimes a monastery. Large mounts were also often thrown up in this place: these served, like modern cavaliers, to command the adjacent country. The entrance into the ballium was commonly through a strong machicolated and embattled gate, between two towers, secured by a herse or portcullis. Over this gate were rooms originally intended for the porter of the castle: the towers served for the corps de garde." Grose's Preface, p. 9, 10, 11.

See also Sayer's Miscellanies, 79. Bonner's Goodrich Castle, p. 29, note.

"E prendrum *le baile* sens nul delaiement." Jordan Fantosme, l. 1247.

"Eam (civitatem Roffensem) cum exteriori *balio* Castri, bellatorum suorum insultibus occupavit." Matt. Westm., p. 334.

BALCONY, Welcone, *Balcon*, FR., *Balcone, Pergola, Ballatoio*, ITAL., Altan, Balkon, GER.: a projecting GALLERY in front of a window, supported by consoles, brackets, cantelivers, or pillars, and surrounded by a balustrade, or some other kind of parapet. It is a mediæval contrivance, probably Italian, for many excellent

early examples remain in that country, to the climate of which it is adapted[y].

"In the said Inner Court, and neare about the middle thereof, there is placed one faire fountaine of white marble, &c. &c. &c. . . . . over against the South side of which fountaine the aforesaid privy gallery doth lie, being a roome waynscotted and matted and very pleasant; in the middle of which is a *belcone* of very good workmanship placed over against the said fountaine."

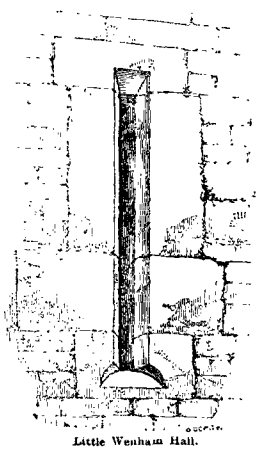
Survey of Nonsuch House and Park, 1650. Archæol., vol. v. p. 432.

BALDACHINO, ITAL., *Baldequin*, FR.: from the mediæval Latin *Baldakinus:* a rich embroidered cloth of gold and silk (Anglice *Bawdekin*) used for copes, palls, &c.; also the portable canopy which was borne over shrines, &c., in processions. (See Ducange.)

"*Baldachinum*, hoc est pannum sive protectum quod supra sacra in processionibus ferri consuevit." Instit. Fraternitat. S. Georgii ann. 1492.

The bronze CIBORIUM of S. Peter at Rome, erected by Bernini, was termed the *Baldachino*, and hence came the modern application of this word to a fixed CANOPY over an altar or throne, whether supported on pillars or suspended from above.

BALISTRARIA, ARBALESTINA, ARBALISTERIA, *Balestriera, Feritoia*, ITAL., Schiess-scharte, GER.: narrow apertures in the walls of a fortress, often cruciform, through which cross-bowmen discharged their *balistæ* or arrows: also the room wherein the *balistra* or *arbalests*, cross-bows, and arrows or quarrels, were deposited. These apertures do not appear to have been used in Norman architecture, but seem to have come into use in the thirteenth century; they are sometimes of very considerable length, as at Tonbridge castle; the use of them was continued until late in the fifteenth century, as at Summeries, Bedfordshire, and Oxburgh, Norfolk. The terminations of the aperture were sometimes circular, and sometimes in the form of a shovel. (See LOOPHOLE and OYLET.)



Little Wenham Hall.

[y] See *Balcones, Ballatorium*, Ducange.

BALL-FLOWER[z], an ornament resembling a ball placed in a circular flower, the three petals of which form a cup round it: this ornament is usually found inserted in a hollow moulding, and is generally characteristic of the Decorated style of the fourteenth century; but it sometimes occurs in buildings of the thirteenth century, or Early English style, as in the west front of Salisbury cathedral, where it is mixed with the tooth-ornament: it is, however, rarely found in that style, and is an indication that the work is late. The examples in Plate 21 shew the various ways in which the ball-flower is combined with mouldings. It is the prevailing ornament at Hereford cathedral, in the south aisle of the nave of Gloucester cathedral (Plate 221), and the west end of Grantham church; in all these instances in pure Decorated work. Good examples occur in the early Decorated work of Bristol cathedral and Caerphilly castle, and somewhat later in the south aisle of Keynsham church, Somerset; also in a very curious early Decorated water-drain at North Moreton church, Berks, in the pinnacles of S. Mary, Oxford (Plates 154 and 258), the porch at Kidlington (Plate 163), sedilia at Chesterton (Plate 189), and in windows at Bloxham (Plate 239), and Ashby Folville (Plate 257). A flower resembling this, except that it has four petals, is occasionally found in very late Norman work, but it is used with other flowers and ornaments, and not repeated in long suits, as in the Decorated style[a].

BALUSTER, *Balustre*, FR., *Balaustro*, ITAL., Geländer, GER.: (corruptly *banister* and *ballaster*). In modern architecture, a small column, the shaft of which is characterized by a pear-shaped swelling at the lower part. Sometimes the shaft is formed of two such pear-shaped pieces set one on the other, the lower one being inverted, and a ring of mouldings set

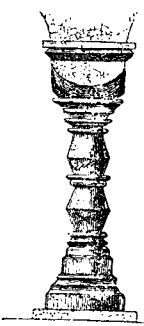
[z] This ornament appears to deserve rather the name of Hawk's Bell, to which it bears considerable resemblance. It is by many supposed to be intended for the Pomegranate, and to have been introduced into England in compliment to Queen Eleanor. It is comparatively seldom found in France.

[a] See Plate 21; and for other examples of its employment, see Plates 51, fig. 5; 63, fig. 2; 79, fig. 3; 136, fig. 2.

between them. They are only employed to form BALUSTRADES. Various other fanciful forms were early given to balusters by the Italian and French architects, in which however the pear-shaped swelling in some part of the shaft always preserves its influence. In Egyptian architecture the columns often have a somewhat similar form, which arises from the conical figure of the shaft, and from the rounding of its lower edge. This is still more marked in their smaller structures (see woodcuts in Wilkinson's Ancient Egyptians, vol. ii. pp. 119, 155). A rude baluster-like shaft occurs in the Romanesque style of the tenth and eleventh centuries, and in England in the Saxon remains. These shafts are employed in window openings, as at Tewkesbury (Plate 214), (of which the shaft is shewn at large in fig. A), also at Earl's Barton, and S. Benet's, Cambridge (Plate 228). Many such shafts are worked up in the triforium of the Norman church of S. Alban (fig. B); they are evidently derived from the earlier Saxon building, and have been fitted with Norman capitals. (See Buckler's S. Alban's, p. 133.)

Fig. A

Fig. B



S. Alban's.

From this period the use of baluster shafts was wholly discontinued until the revival of classical architecture in Italy, when they immediately made their appearance in the two forms described above.

a . . . " des petits *balcons*, ainsi qu'on les appelle en Italie, qui sont petites saillies qui se projectent hors des murs en terrasse, accompagnées de *baleustres* & appuis . . . ." Phil. de Lorme. (A.D. 1568.) p. 258. b.

" Rayled with turned *ballasters* of free stone."

Survey of Wimbledon, 1649. Archæol., vol. x. p. 404.

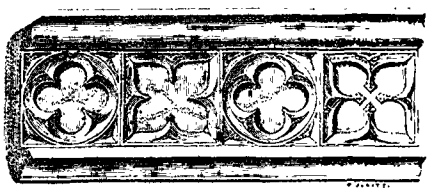
" The frontespeece of Nonsuch house is railed in with strong and handsome rayles and *ballasters* of free stone."

Survey of Nonsuch House, 1650. Archæol., vol. v. p. 433.

BALUSTRADE, *Balustrade*, FR., *Balaustrata*, ITAL., Bruſtlehne, Balüſtrade, GER.: a range of small balusters supporting a coping or cornice, and forming a parapet or enclosure. Mediæval examples occur in which small thick-set pillars are used as an open

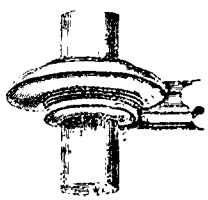
parapet, as in the Venetian palaces of the fourteenth century, at S. Antonio at Padua, and elsewhere. But in these cases, although they are evidently the prototypes of the balustrade, the baluster form of the shaft is wanting, and the capitals support diminutive arches, often trefoiled. In some of the earliest open cinque-cento parapets regular columns are used instead of balusters. The word *Balustrade* is sometimes applied by a licence of expression to these and to all kinds of open-work PARAPETS.

BAND, *Bande, Face,* FR., *Benda,* ITAL. and SP., Leiſte, GER.: a flat face or fascia, a square moulding, &c., encircling a building or continued along a wall, &c.; also any continuous tablet or series of ornaments, &c., in a wall or on a building, as a band of foliage, of quatrefoils, of bricks, &c.

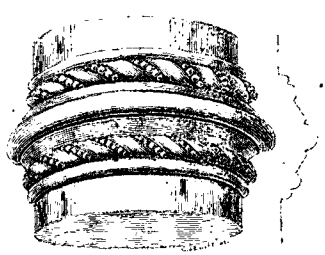


Cranford S. John's, Northants.

BAND OF A SHAFT, *Anneau,* FR.: the moulding, or suit of mouldings, which encircles the pillars and small shafts in Gothic architecture, the use of which was most prevalent in the Early English style. Bands of this description are not unfrequently met with in very late Norman work, but they shew that it is verging towards the succeeding style; they are also occasionally



Chapter House, Oxford.

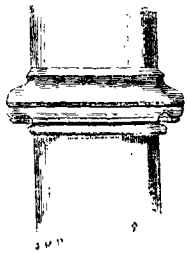


S. Peter's, Northampton.

Lincoln Cathedral.

to be found in early Decorated work. When the shafts are long they are often encircled by several bands at equal dis-

tances apart between the cap and base. They are sometimes termed SHAFT RINGS, which is perhaps a more expressive name, as a band is properly a flat member[b]. Examples from Lincoln are given in Plates 17, 38, 147 and 229; Canterbury, Plates 28 and 219; and Salisbury, Plate 147.



Whitby Abbey.

Brass rings were sometimes employed, as at Salisbury and Worcester cathedrals, and Westminster abbey.

"Godefridus Giffart episcopus Wigorn. exornavit columnas orient. partis ecclesiæ cathedralis Wigorn. columnellis marmoreis cum juncturis æreis deauratis." Leland. Itin. viii. 104.

Wooden turned shafts with rings are used in screen-work, as at Stanton Harcourt, Plate 181, and were even retained in the Decorated period, as at Northfleet (Plate 182), Shotswell, and Cropredy (Plate 183).

BANKER, Banquer: a cushion or covering for a seat.

"A docer & a new *bancqwer* & ij Cochyns."
Will of Wm. Askame, 1389. Testam. Ebor., p. 129.

"Diversi panni de viridi pro tapetis ante altare, et *bankqueres* pro scabellis ibidem." Hist. Dunelm. Scrip. tres, cclxxxvj.

BAPTISTERY, *Battisterio*, ITAL., *Baptistère*, FR.: sometimes a separate building, sometimes the part of a church in which baptism was performed by immersion, of which a remarkable instance yet remains at Cranbrook, in Kent; or merely the enclosure containing the font, as at Luton, Bedfordshire, which is an ornamented erection of Decorated work, forming a canopy over the font. In Trunch church, Norfolk, is a very fine example of a baptistery of Perpendicular carved wood-work, a rich canopy over the font is carried on six carved pillars which form the enclosure, the canopy has a groined ceiling, the upper part is enriched with a series of tabernacles, and over these ogee flying buttresses meeting in a finial at the top. In S. Peter Mancroft church, Norwich, is the lower part of a similar bap-

[b] Banded or ringed-shafts are termed *colonnes annelées* by the French antiquaries.

tistery, but the upper part is destroyed, and it has never been so rich as that of Trunch.

BARBICAN, Barbycan, *Barbacane*, FR., *Barbacáne*, ITAL., Warte, GER.: a kind of watch-tower: also an advanced work before the gate of a castle or fortified town; or any outwork at a short distance from the main works, as at the Walmgate, York. There are good barbicans remaining at Scarborough castle, Yorkshire, and Carlisle castle, Cumberland: the latter is a remarkable instance, having the station for the archers over the outer gate, with a parapet wall on both sides, that on the inside having long narrow loopholes instead of the usual embrasures, to enable them to shoot down on the heads of parties attacking the inner gate in case the outer one should be forced; there is also a passage or alur on the side wall communicating with the other parts of the fortifications. This term is usually applied to the outwork intended to defend the drawbridge, called in modern fortifications the *Tête du Pont*. It seems to have been frequently constructed of timber. (Vide Ducange, voce *Barbacana*.) See also GETEE.

"*Barbycans* and also bulworkes huge
Afore the towne made for hyghe refuge."
Lydgate's Boke of Troye.

"And made also, by werkmen that were trew
Barbicans and Bulwerkes strong and new
Barreres, chaines, and ditches wonder deepe
Making his auow, the city for to keepe."
Lydgate's Story of Thebes, fol. 384.

"To begin from without, the first member of an ancient castle was the *Barbican*, a watch-tower, for the purpose of descrying an enemy at a greater distance. It seems to have had no positive place, except that it was always an outwork, and frequently advanced beyond the ditch; to which it was then joined by a drawbridge, and formed the entrance into the castle. Barbicans are mentioned in Framlingham and Canterbury castles. For the repairing of this work a tax called Barbecanage was levied on certain lands."
Grose's Preface to the Antiquities of England and Wales, p. 9.

"*Barbicanum*, a watch-tower, bulwark, or breastwork. Mandatum est Johanni de Kilmyngton, custodi castri regis, et honori de Pickering, quondam *Barbacanum* ante portam castri regis prædicti muro lapideo, et in eodem Bar-

bacano quondam portam cum ponte versatili &c. de novis facere, &c. T. rege 10 August. claus. 17 Edw. II. an. 39."

Blount's Law Dictionary.

"The castle (Bedford) was taken by four assaults: in the first was taken the *Barbicans*, in the second the outer Ballia; at the third attack the wall by the old tower was thrown down by the miners, where, with great danger, they possessed themselves of the inner Ballia, through a chink; at the fourth assault, the miners set fire to the Tower (or Keep), so that the smoke burst out, and the tower itself was cloven to that degree, as to shew visibly some broad chinks; whereupon the enemy surrendered."

Camden's Britannia—Bedford. See also Bonner's Goodrich Castle.

BARES, those parts of an image which represent the bare flesh.

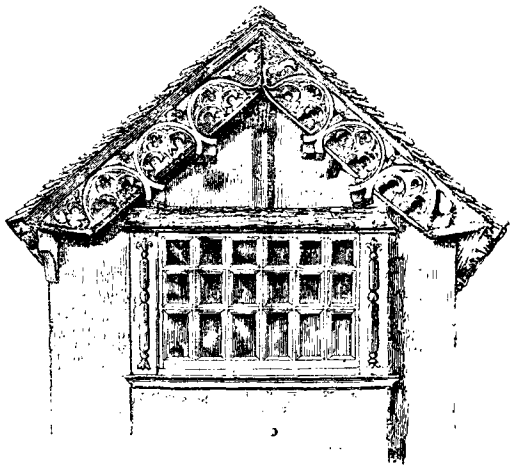
"To make the visages and hands and all other *bares* of all the said images, in most quick and fair wise."

Contract for the Monument of Richard Beauchamp, Earl of Warwick, in Blore's Monumental Remains.

BARGE-BOARD, Berge-board, Verge-board, or Parge-board, Stirnbrett, GER.: a board generally used on gables where the covering of the roof extends over the wall; it usually projects from the wall and either covers the rafter, that would otherwise be exposed, or occupies the place of a rafter. On the gables of houses and church porches, especially those of wood, barge-boards are very extensively used, but on the gables of the main-roofs of churches they are very seldom found; there is one, of poor character, to the north transept of Sutton church, Sussex. The earliest barge-boards known to exist are of the fourteenth century; these generally have a bold and rich effect from their being deeply cut; they are very commonly formed into featherings or cusps, with one or two subordinate series of featherings, the spandrils being either carved or pierced with trefoils, &c., as at the north porch of Horsemonden church, Kent, and the George inn at Salisbury; sometimes a series of small tracery panels is used in addition to these featherings, as at Salisbury. (Plate 93.)

After the fourteenth century barge-boards were used most abundantly, and of very various designs, and they not unfrequently supported a hipknob on the point of the gable, the upper part of which rises above the roof and terminates in a

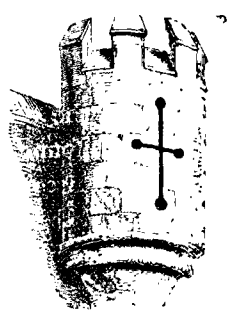
pinnacle, while the lower part hangs as a pendant below the barge-board, or a pendant alone was used without any pinnacle above the roof, as at Eltham palace. (Plate 93.) Many barge-boards of the fifteenth century have a very rich and beautiful effect, although for the most part they are less deeply cut than those of earlier date; they are usually either feathered, or panelled, or pierced with a series of trefoils, quatrefoils, &c., and the spandrils carved with foliage; when feathered, the cusps or points of the principal feathers have flowers sometimes carved on them. As Gothic architecture advanced, the barge-boards continued gradually (though with some exceptions) to lose much of their bold and rich effect, and in late work they are frequently merely carved with a line of stiff foliage in very low relief; they are also often without any enrichment beyond a few plain straight mouldings. (Plate 93.)



Shrewsbury Abbey, circa 1350. The Window, circa 1600.

BARN. (See GRANGE.)

BARTIZAN, Bartiſene, *Guérite, Echauguette*, FR.: the small overhanging turrets which project from the angles on the top of a tower, or from the parapet or other parts of a building. "The Bertisene of the steeple" is mentioned in a passage quoted in Jamieson's Scottish Dictionary.

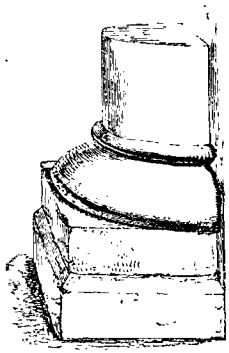


Walmgate, York.

BASE, *Base*, FR., *Base*, ITAL., *Basa*, SP., Baſiß, Fuſß, GER.: the lower part of a pillar, wall, &c.: the divi-

sion of a column on which the shaft is placed (Plate 56): the Grecian Doric order has no base, but the other classical orders have each their appropriate bases, which are divided into *plinth* and *mouldings*, though in some examples the former of these divisions is omitted. (Plate 22.) The height of the base is usually equal to about half the lower diameter of the shaft of the column: that used with the Tuscan order has a simple torus for its moulding, surmounted by a fillet; the Roman Doric has usually a base of the same kind, with the addition of an astragal between the torus and fillet: the Attic base is very common, and is used with all the orders except the Tuscan; this consists of two tori, with a scotia between, separated by small fillets, the forms and proportions of which differ in different examples, and in some instances this base is without a plinth: other bases are given to the Ionic; thus at the temples of Minerva Polias at Priene, and of Apollo Didymæus, near Miletus, bases are used with this order, consisting of two scotiæ, with two astragals, both below and above, as well as between them, over which is a large overhanging torus[c]. In the Corinthian and Composite orders the bases vary as they do in the Ionic, and the Attic base is also frequently used, but perhaps the most common is a base resembling the Attic, but with two scotiæ between the tori, separated by one or two astragals and fillets; the bases of these two orders differ very little from each other. (Plate 22.)

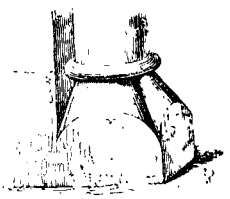
In middle age architecture, the forms and proportions of the various members not being regulated by rules so arbitrary as those of the classical orders, the same varieties are found in the bases, as in all the other features of each of the successive styles; it will therefore be impossible to do more than point out some of their more usual and prominent characteristics. In the Norman style the mouldings of the



Romsey, circa 1180.

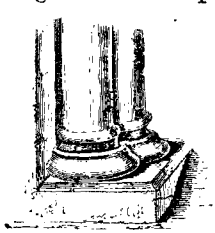
[c] These may be seen in Chandler, Revett, and Parr's Antiquities of Ionia, folio.

base often bear a resemblance to those of the Tuscan order, with a massive plinth which is most commonly square, even though the shaft of the pillar and the moulded part of the base may be circular or octagonal, and when this is the case, there are very frequently leaves or other prominent ornaments springing out of the mouldings and lying on the angles of the plinth; (see Plates 27; 23, figs. 1, 2:) there is often a second or sub-plinth under the Norman base, the projecting angle of which is chamfered off, as at Romsey. (See also Plate 23.) In the earlier period of this style the bases generally have but few mouldings, but they increase in numbers and vary in their arrangement as the style advances, and not unfrequently bear a very close resemblance to the Attic base of the ancients, especially as they approach the period of transition to the Early English style; this however is not always the case, for many of the later bases have but little moulding on them, sometimes an inverted capital is employed for a base, as in the margin.

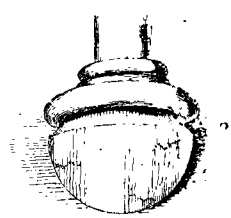


Door, Haddiscoe, Norfolk.

At the commencement of the Early English style the bases differ but little from the Norman, having very frequently a single or double plinth, retaining the square form, with leaves springing out of the mouldings lying on the angles, as at Canterbury cathedral (Plate 27, fig. 5); at a later period the plinth commonly takes the same form as the mouldings, and is often made so high as to resemble a pedestal, and there is frequently a second moulding below the principal suit of the base, as at the Temple church, London: in this style the mouldings of the base sometimes overhang the face of the plinth. The mouldings of the Early English bases do not vary so much as those of the other styles; those which are most usual approach



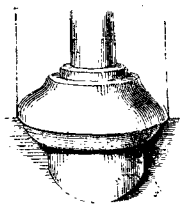
Window Shaft, Stanton Harcourt, Oxon.



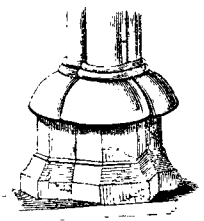
Window Shaft, Hereford Cathedral.

very nearly to the Attic base, although the relative proportions of the members are different, the upper torus being very frequently reduced to a mere bead, and the scotia being contracted in width and cut much deeper, which produces a strongly marked and very effective shadow. (Plate 24.)

In the Decorated style there is considerable variety in the bases, although they have not generally many mouldings: the plinths, like the mouldings, conform to the shape of the shaft, or they are sometimes made octagonal, while the mouldings are circular, and in this case the mouldings overhang the face of the plinth; in some examples, where the shaft of the pillar is circular, the upper member only of the base conforms to it, the other mouldings, as well as the plinth, becoming octagonal: the plinths are often double and of considerable height, the projecting angle of the lower one being worked either with a splay, a hollow, or small moulding. A common suit of mouldings for bases in this style consists of a torus (which overhangs the plinth) and one or two beads above it, as at Merton college chapel, Oxford. (Plate 25.)

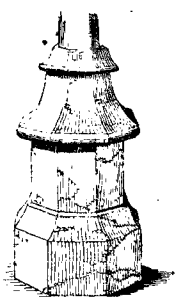


E. Window, Stanton S. John's, Oxon.



Piscina, Dorchester, Oxon.

In the Perpendicular style the plinths of the bases are almost invariably octagonal, and of considerable height, and very frequently double, the projection of the lower one being moulded with a reversed ogee or a hollow: when the shaft is circular, the whole of the mouldings of the base sometimes follow the same form, but sometimes the upper member only conforms to it, the others being made octagonal like the plinth: in clustered pillars in which there are small shafts of different sizes, their bases are often on different levels, and consist of different mouldings, with one or two members only carried round the pillar, which are commonly those on the upper part of



Pier, Ewelme, Oxon.

the lower plinth. The characteristic moulding of the Perpendicular base is the reversed ogee used either singly or double; when double there is frequently a bead between them; this moulding, when used for the lower and most prominent member of the base, has the upper angle rounded off, which gives it a peculiar wavy appearance: the mouldings in this style most commonly overhang the face of the plinth. (Plate 26.)

The above descriptions apply to all piers and pillars of which the shaft is single. But in COMPOUND PIERS, which are made up of groups of single pillars, and generally arranged round about a central pier or BODY, the bases become more complex.

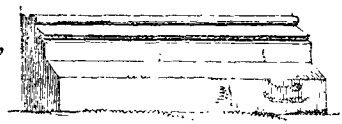
Every one of the separate shafts has its own base according to the rules above laid down; and below these bases other mouldings are added, which form a kind of pedestal or FOOTSTALL for the entire group. In some cases these lower mouldings follow the contours of the upper group, so that the separation of the *footstall* is not so obvious; (as for example at Canterbury cathedral, the Temple church, and Merton college chapel, Plates 24, 25.) But in other cases the form of the *footstall* is perfectly distinct, as at S. Mary's abbey (Plate 24), Salisbury cathedral (Plate 27), in which the plinth is concealed beneath the pavement. Examples of the separate footstall may be seen also at Islip, and Lincoln cathedral (Plate 147, figs. 2, 4), Beverley minster (Rickman, p. 106), Exeter and Guisborough (Rickman, p. 158.)

In late Decorated and in Perpendicular compound piers (Plate 26) the appended shafts are usually very distinctly marked and set wide asunder, so that the body of the pier, with its mouldings and hollows, is conspicuously displayed. The *shafts* are each provided with separate base mouldings and plinth, the mouldings of the *body* merely die on a chamfer. Finally the entire compound is set upon a plinth of a prismatic form, which serves as a footstall or common basement to support and connect together the mass of the pier.

In the composition of these basements great licence is occasionally assumed, especially in Flamboyant and late German examples.

BASE OF A WALL, *Basement mouldings, Base table, Ground table, Table base, Soubassement,* FR., *Basamento,* ITAL., Fußgestell, Postament, GER. An architectural wall has usually a moulded basement. In Roman temples this resembled a continuous PEDESTAL, consisting, like that, of plinth, dado, and cornice. It was termed *stereobata* under a plain wall, and *stylobata* under a series of columns or pilasters. Norman walls have merely a plain chamfered plinth, or GROUND TABLE, sometimes double; but in Early English and the subsequent styles the larger buildings have very rich and numerous bands of mouldings (see Plate 132), which are often mitred round the buttresses, as in the choir of Lincoln, Plate 38, Southwell minster, Plate 39, fig. 4, and Wellingborough, Plate 41, fig. 1. *Bands* of tracery work, as circles, quatrefoils, &c., are sometimes introduced into basements, as at the Divinity School, Oxford, Plate 41, fig. 4. When doors occur in the wall, the basement mouldings return and die against the wall, as shewn in Plate 77, fig. 3, and Plate 81. The lower members of basements are very often hidden externally by the accumulation of soil, and internally by the raising of the pavement above its original level.

"Attaynyng vp from the *table base,*
Where the standynge and the restynge was,
Of this ryche crafty tabernacle."
Lydgate's Boke of Troye, c. 28.



BASE-COURT, *Basse-cour,* FR.: the first or outer court of a large mansion; the stable-yard, or servants' court, distinct from the principal quadrangle, or *court of lodgings,* and in many instances divided from it by the great hall.

"Into the *base-courte* she dyd me then lede."
S. Hawes. Tower of Doct. Percy's Reliques, s. ix. l. 44.

"Most part of the *basse-courte* of the Castelle of Wreschil is al of tymbre.
Leland, Itin., vol. i. fol. 59.

BASEMENT-STORY, *Soubasement, Embasement,* FR., *Sotterraneo,* ITAL.: the lower story or floor of a building, beneath the prin-

cipal one. In ordinary houses the lowest story, unless partly below the surface of the ground, is not called a basement, but a *ground floor*, (*pianterreno*, Ital., *rez-de-chaussée*, Fr.,) the latter term being applied to the floor at or near the level of the ground, whether a subterranean story be below it or no. In larger buildings, in which an architectural arrangement is introduced, the lower story is called a basement; if in the composition it serves as a pedestal or substructure for the main order of the architecture. (See Story.)

Basilica, *Basilique*, Fr., *Basilica*, Ital. and Sp.: the name applied by the Romans to their public halls, either of justice, of exchange, or other business. Their plan was usually a rectangle divided into aisles by rows of columns, that in the middle being the widest, with a semicircular apse at the end or side in which the tribunal was placed, and a gallery over the side aisles which was often extended round the ends. The ground-plan of these buildings was, with some changes, generally followed in the early churches, which also long retained the name, and it is still applied to some of the churches in Rome by way of honorary distinction.

The structures erected over the higher class of tombs were termed *basilicas* in the middle ages, as resembling small churches. Thus the Salic law quoted by Ducange, enacts (tit. 58) that he who despoils the *tumba* or *porticulus* that stands over a dead man, shall pay 15s., but if he despoil the *basilica* of a dead man, shall pay 30s. In the following passages we have the same application of the word to the tomb of Edward the Confessor in Westminster abbey.

A.D. 1269. "fecit rex. . . super Sanctum novam *basilicam* fieri totam auro coopertam. . ."

Translation of the body of Edward the Confessor, in the Chronicle of the Mayors of London, edited by Stapleton. p. 117.

Also, in 1270, John, eldest son of Prince Edward, is said to have been buried "in Ecclesia Westmon' ex opposito *basilicæ* sancti Edwardi in parte aquilonali. . . ." p. 141.

The small chapels appended to churches were also termed "Basilicas ecclesiæ."

BAS-RELIEF, BASSO-RELIEVO: sculptured work, the figures of which project less than half their true proportions from the wall or surface on which they are carved: when the projection is equal to half the true proportions it is called *Mezzo-relievo;* when more than half it is *Alto-relievo.*

BASTILE, *Bastile,* FR., *Castello,* ITAL., Schloſs, GER.: a fortification or castle, frequently used as a prison; also a tower or bulwark in the fortifications of a town. Their number was much increased in England after the Norman conquest. (See PILE-TOWER.)

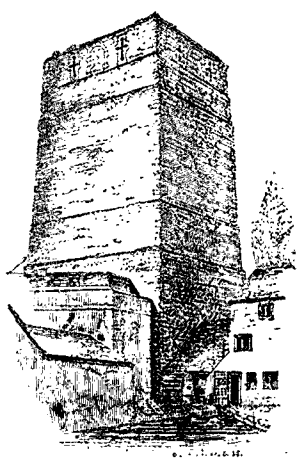
"And tafforce them let workmen vndertake,
Square *bastiles* and bulwarkes to make."

Lydgate's Boccace, fo. lvi.

"Item, a *bastyle* lyeth southward beyond the water-gate, conteynyth in length 60 virgæ." Description of Bristol Castle, Willelmi de Worcestre, p. 260.

BASTION, *Bastion,* FR., *Bastione,* ITAL., Baſtion, GER.: a rampart or bulwark projecting from the face of a fortification.

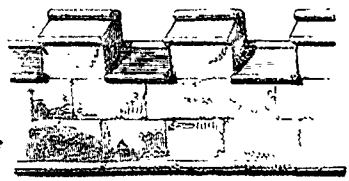
BATTER, *Fruit,* FR.: a term applied to walls built out of the upright, or gently sloping inwards; for example, the towers of the castle, and of S. Peter's church, Oxford, of Isham church, Northants, and some others, *batter;* that is, they are smaller at the top than at the bottom, the walls all inclining inwards. Wharf walls, and walls built to support embankments and fortifications, generally batter.



Oxford Castle.

BATTLEMENT, Embattailment, Bateling, *Crénau, Merlet, Bretesse,* FR., *Merlo,* ITAL., Zinne, GER.: a notched or indented parapet employed in fortifications, and consisting of a series of rising parts, called MERLONS or COPS, separated by spaces which are called CRENELS, EMBRASURES, or LOOPS. The purpose of the contrivance is that a soldier may shelter himself behind the *merlon* while he discharges his missiles, or observes the enemy

through the *crenels*. This device is of great antiquity, for battlements of various forms are represented in the bas-reliefs of Nineveh and Lycia, and in the Egyptian paintings, and exist in many remaining walls and towers of the Greeks and Romans, besides those of the mediæval period. Battlements were also largely given to ecclesiastical and civil buildings in the middle ages by way of ornament. Few parts of a building are more liable to injury than the parapet, especially on military structures, it is therefore not to be wondered at that in England parapets older than the thirteenth century are of most extreme rarity[d]. There is some ground for supposing that part of the embattled parapet of the keep of Rochester castle may be original; and, if so, it is of about the date of 1130[e]: in this example the parapet

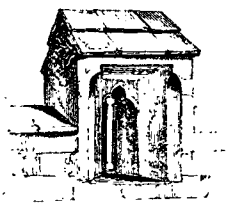


S. Mary's, Beverley.

[d] It is manifest from the illuminations of Cædmon's Metrical Paraphrase of Scripture History, which is considered to have been written about the year 1000, that battlements were used, at least occasionally, in the Anglo-Saxon period. See Archæol., vol. xxiv., Plates 77, 96, 100.

[e] The existing keep of Rochester castle is so popularly regarded as the work of Bishop Gundulph, who died in 1107, that it appears almost an act of presumption to question its being so; but the truth is, there is no real foundation for this belief, while there are very strong grounds for considering the building not to be Gundulph's work. The circumstance of his having erected works at Rochester is no proof whatever that he erected those which now exist, and the architecture of the building in question is quite unlike that of the age in which Gundulph lived: some of the arches have very good mouldings and zigzags on them, which were not used in the Early Norman style, and are not to be found, even in the chapel, at the White Tower of London, a building which *may* be regarded as the work of Bishop Gundulph; besides which, it is not very likely, supposing such mouldings and ornaments were in use at that period, that the great fortress of London, the metropolis of the kingdom, especially the chapel, would have less decoration than that of an inferior city. Gervase, the monk of Canterbury, who was a contemporary with Archbishop Becket, and therefore likely both from the time and place at which he lived to have the best means of gaining correct information, says, (col. 1664. l. 8,) ("rex Henricus I.) dedit et confirmavit ecclesiæ Cantuariæ, et Willielmo Archiepiscopo castellum quod est in civitate Roffensi, *ubi idem Archiepiscopus turrim egregiam ædificavit.*" This was William Corboil, who succeeded to the Archbishopric in 1122, and died in 1136, and it is to him that the present keep of Rochester castle is to be ascribed: the style of the architecture suits the period in which he lived, and it cannot be supposed that the "turris egregia" which he erected can have been so entirely swept away that no vestige or

is two feet four inches thick, and six feet four inches high to the underside of the coping, the merlons are about six feet long, and the embrasures between them about two feet and a half in width. In the earlier battlements the embrasures appear to have been narrow in proportion to the size of the merlons. On ecclesiastical buildings the battlements are often richly panelled or pierced with circles, trefoils, quatrefoils, &c., and the coping is frequently continued up the sides of the merlons so as to form a continuous line round them, as at S. Peter's, Dorchester. (Plate 139.) On fortifications the battlements are generally quite plain, or pierced only with a very narrow, cruciform, or upright opening, the ends of which often terminate in circles, called oillets, through which archers could shoot: sometimes the coping on the top of the merlons is carried over the embrasures, producing nearly the appearance of a pierced parapet, as at the leaning tower at Caerphilly. Occasionally on military structures figures of warriors or animals are carved on the tops of the merlons, as at Alnwick and Chepstow castles, and at York. Towards the end of the thirteenth century, and afterwards, battlements are very frequently used in ecclesiastical work as ornaments on cornices, tabernacle work, and other minor features, and in the Perpendicular style are sometimes found on the transoms of windows. It is remarkable that the use of this ornament is almost entirely confined to the English styles of Gothic architecture[f].



Walls of York.

"Et desuper istam historiam fenestrarum erunt honesta alours et bretesmontz *batellata* et kirnellata."

Contract for Durham Dormitory, 1398. Hist. Dun. Scrip. tres, clxxxj.

"With a sqware *embattailment* therupon." Contract for Fotheringhay Church, p. 24.

"To the full hight of the highest of the fynials and *batayllment* of the seyd body." Ibid., p. 29.

tradition of it exists, while Gundulph's tower, which (supposing the present gigantic keep to be his work) was too insignificant to be noticed by Gervase, remains entire.

[f] In French architecture battlements are of the greatest rarity, either on parapets, or as ornaments on cornices, and other minor features.

". . . . . To reyse a wall
With *bataylyng* and crestes marciall."

Lydgate's Boke of Troye.

"The lang waull betuix the Inner Ward and the nether yate next the watre is fynysshed redie to the *batalling*."

Memoir of the State of Norham Castle, temp. Hen. VIII. Archæol., vol. xvii. p. 203.

"The said hylings shall be *battled* after the form of a *battling* of the said chapel."

Burnley contract. Whitden, 328.

"Item more, the *batilmentys* to the white Tower with brycke for the masons to *coppe* upon."

Bricklayers' work, Tower of London, 24 H. VIII.

Bay s, *Travée*, Fr., *Compartimento*, Ital., Abtheilung, Ger.: a principal compartment or division in the architectural arrangement of a building, marked either by the buttresses or pilasters on the walls, by the disposition of the main ribs of the vaulting of the interior, by the main arches and pillars, the principals of the roof, or by any other leading features that separate it into corresponding portions. (See Ciborium, Severey, and Plates 28—31.)

"Two barnes standing neare unto the said long stable on each side thereof, one of them conteyning seven *bayes* of building with a porch and two sheds and the other of them conteyning five *bayes* of building, and both of them tyled."

Survey of Nonsuch House, 1650. Archæol., vol. v. p. 436.

"The foresaid Rofe (of the chapel in Waynflete) to be of vij *bayes*, ev'ry *bay* from the midds of the beme shall conteyn x foote in lengthe."

Indenture for Carpentry, A.D. 1484. Chandler's Waynflete, p. 369; (also p. 390).

The word is also sometimes used for the space between the mullions of a window, sometimes called a day, more commonly a light.

Bay-stall of a window; the window-seat, i. e. the stall in the bay of the window.

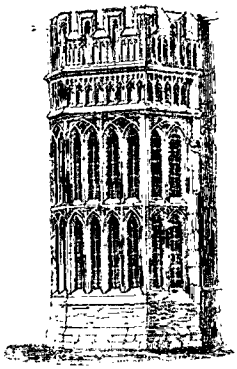
"paid to Stephen Gaithorn . . . for lathing and plasteryng of my parlor . . . and for pryming and fynishing of al my windowes of the same and plasteryng the *beystales* and the splaies above and on the sides."

Accounts, Little Saxham, xxiij. H. VII. (Gage's Thingoe, p. 146.)

Bay-window, Erchnerfenster, Bogenfenster, Ger.: a window forming a bay or recess in a room, and projecting outwards from the wall either in a rectangular, polygonal, or semicir-

The English word *Bay* is used in a totally different sense from the French word *Baie*, which means any opening formed in a wall for a door, a window, or other purpose.

cular form, often corruptly called a *bow*-window. Bay-windows do not appear to have been used earlier than the Perpendicular style, but at that period they were very frequently employed, particularly in halls, where they are invariably found at one end, and sometimes at both ends, of the dais, and the lights are generally considerably longer than those of the other windows, so as to reach much nearer to the floor. Semicircular bay-windows were not used till Gothic architecture had begun to lose its purity, and were at no period so common as the other forms. A variety of examples may be seen in the halls of the different colleges in Oxford and Cambridge; at the hall of the Palace at Eltham, Kent; at Crosby Hall, London; Thornbury castle, Gloucestershire, &c. &c.



Compton, Winyate, Warwickshire.

Windows of this kind are sometimes used in upper stories, and in such cases are supported on corbels, or on large projecting suits of mouldings. (See ORIEL.)

"With *bay windows*, goodly as may be thought."

Chaucer, fo. 258.

"Domus presbyterorum cum 4 *baywyndowes* de frestone."

William of Worcester, p. 196.

"Coveryng a great *bay wyndow*."

"Reperacions done within the Kyngs Towr of London." Temp. Hen. VIII. Appendix to 1st vol. of Bailey's Hist. of the Tower, p. xxvii.

"Item, for iij dayes werke uppon a *bay wyndow* and a stodye, xijd.
Item, for iiij moyneles to the same *bay wyndow* prise of every pece ijd."

Accounts of Sir J. Howard, First Duke of Norfolk, A.D. 1465. Botfield's Collection of Records, p. 497.

"Item, the saide Thomas schall make a *baye window* in ye hall, of ye south side, of free stone." Contract for Hengrave Hall, 1525. Gage's History of Hengrave, p. 41.

BEAD, a small round moulding, called also astragal; it is sometimes cut into pearls or other ornaments in Grecian and Roman architecture, in which it is much more frequently used than in the Gothic, except perhaps in the Perpendicular style. (See Plate 110.)

BEAM, *Poutre*, FR., *Trave*, ITAL., Balken, GER.: this term appears formerly, as at present, to have been applied generally to the principal horizontal timbers of a building, an additional epithet being used to point out the particular application of such of them as have no other specific names. It is scarcely possible in a work of this nature to enumerate all the timbers to which this name is given, especially as the terms differ in different districts. The principal epithets are, BINDING-, COLLAR-, DRAGON-, GIRDING-, HAMMER-, STRAINING-, TIE-; for example, the main beam, extending across the bottom of a roof to hold the wall-plates in their places, and to counteract the tendency of the rafters to thrust out the walls, is called a *tie-beam*. (See ROOF.)

"A great *beme* that was fett from Stratford bowe."

Reperacions done within the Kyngs Towr of London. Temp. Henry VIII. Appendix to 1st vol. of Bailey's Hist. of the Tower, p. xxii.

BEARING (*Portée*, FR.) of a piece of timber or stone, is the unsupported distance between the two props upon which it rests. But the *bearing of the ends* is the distance they are inserted into the wall.

BED, *Lit*, FR.[i]: a term used in masonry to describe the direction in which the natural strata in stones lie: it is also applied to the top and bottom surface of stones when worked or building.

"Et erit le *beddyng* cujuslibet achiler ponendi in isto opere longitudinis unius pedis de assyse, ad minus; cum latitudine competenti."

Contract for Durham Dormitory, 1401. Hist. Dunelm. Scrip. tres, clxxxviij.

BED-MOULDINGS, BED-MOULD, the mouldings of a cornice in Grecian and Roman architecture immediately below the corona. (See ENTABLATURE.)

BELFRY, *Clocher*, *Beffroi*[k], FR., *Campanile*, ITAL., Glockenthurm, GER.: a bell-tower, or campanile, usually forming part of a church, but sometimes detached from it, as at Evesham, Worcestershire,

[i] The strength and durability of a stone is greatly increased by laying it in the building in the same direction as that which it had in its quarry. A stone not so laid is said in French to be *en délit*.

[k] In French, the word *Beffroi* is limited to the secular bell-tower, as of a Hotel de Ville, or the turret which contains the alarm-bell of a fortress. It is also the wooden frame which carries the bells in a church steeple.

and Berkeley, Gloucestershire; Chichester cathedral, Sussex, &c. This term is also applied to the room in the tower in which the bells are hung. At Pembridge in Herefordshire, there is a detached belfry built entirely of wood, the frame in which the bells are hung rising at once from the ground, with merely a casing of boards. (See CAMPANILE.)

BELL, *Cloche*, FR., *Campana*, ITAL., Glocke, GER. The ancients employed bells to call people together to market and to the bath, and also to mark the hours of prayer and of meals. The Jews employed trumpets in their temple service, and also a gong or some similar instrument for these purposes. But the time of the introduction of bells into the Western Church to call men to Christian worship is wholly uncertain. They are first mentioned in the Rules of S. Benedict and others of the sixth century, but not as a new thing. In these documents the word *signum* is employed, which in after ages was certainly applied to a bell, and probably was so in these cases. Bede in the eighth century first uses the word *campana*.

In the Eastern Church, wooden tablets have been employed from the earliest period to the present time, and bells were first introduced in 865, when the Doge of Venice presented some to the Emperor Michael, who erected a tower for their reception at S. Sophia. From that time they were sparingly used until the Turks obtained possession of Constantinople in 1452.

Church bells appear to have been introduced into England at a very early period[1]. The illumination of S. Æthelwold's Benedictional (Archæologia, vol. xxiv. Plate 32), shews that they were in use in the tenth century; this seems intended to represent five bells hanging in a tower and not in an open turret. The inscriptions upon bells are mostly pious aspi-

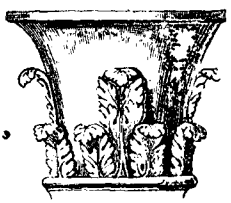
[1] In the Excerptions of S. Egbert, A.D. 750, it is decreed, "Ut omnes sacerdotes horis competentibus diei et noctis suarum sonent ecclesiarum *signa*, et sacra tunc Deo celebrant officia, et populos erudiant, quomodo aut quibus Deus adorandus est horis."—Wilkins's Concilia.

For further information on the subject of *bells*, see also Hawkins on the ancient tin trade of Cornwall, in the Transactions of the Cornish Society, vol. iii. p. 122; and the "Traité des Cloches" of J. B. Thiers.

rations, frequently addressed to the patron saint, in whose name the bell, or the church containing it, had been consecrated. Saint Katherine appears to have been regarded as an especial patroness of bells, as the inscription "Sca Katerina ora pro nobis," or something similar, is of frequent occurrence[m]. Church bells were variously termed, Signum, Campana, Squilla, Cymbalum, Nola, Nolula, &c., according to their size, form, or office. In Archbishop Lanfranc's Constitutions to the Prior and Monks of Christ Church, Canterbury, several of them are mentioned, with the occasions on which they are to be used: as at the third hour,

"Signum minimum quam *Skillam* vocant." See Ducange.

BELL OF A CAPITAL, *Vase, Corbeille,* FR., *Campana,* ITAL., Keſſel, Krater, GER.: the body of a Corinthian or Composite capital, supposing the foliage stripped off, is called the bell; the same name is applied also to the Early English, and other capitals in Gothic architecture which in any degree partake of this form.



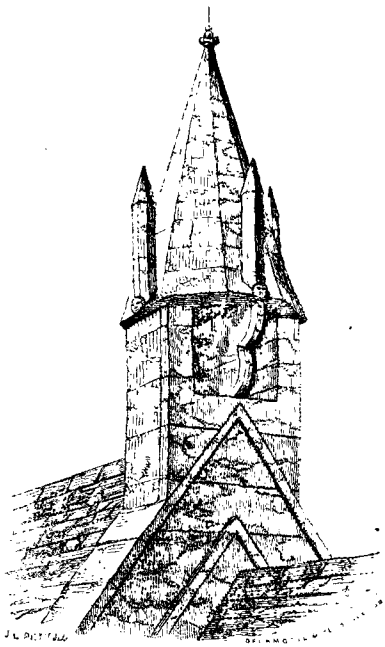
[m] In Leake church, Yorkshire, is a bell with this inscription in Lombardic character, O: PATER : AELREDE : GRENDALE : MISERI : MISERERI : ✠ This bell is said by tradition to have been the gift of Aelred the third abbot, who died in 1167; the form of the characters agrees with that period.

Dugdale has preserved a remarkable inscription which was upon the great bell at Kenilworth, the gift of Thomas Kedermynstre, prior, in 1402.

T. KEDERMYNSTRE. P. DE K.
MENTEM · SANATAM · SPONTANEAM · HONOREM · DEO ·
PATRIE · LIBERACIONEM · | ANGELVM · PACIS · MICHAEL ·
AD · ISTAM · CELITVS · MITTI · ROGITAMVS · AVLAM ·

The first part of this inscription is found on glazed tiles at Great Malvern, varying in the second word only, which is there SANCTAM; and by a MS. of the fifteenth century, in the British Museum, containing medical and miscellaneous collections, and various cabalistic charms, it appears that these words were considered to be a charm against fire. It is well known that the sound of church bells was supposed to be efficacious in averting the effects of lightning, and doubtless both at Kenilworth and Malvern this inscription was introduced on account of the preservative virtue with which it was considered to be gifted. The Kenilworth bell no longer exists, the peal having been re-cast shortly after Dugdale published his history. One of Dr. Parr's peculiarities was his extraordinary fondness for church bells. See a curious note on this subject in the Quarterly Review, vol. xxxix. p. 308.

BELL-GABLE, or BELL-TURRET, or BELL-COT, *Clocher Arcade*, FR., Glockenthurm, Dachreiter, GER.: in small churches and chapels that have no towers, there is very frequently a bell-gable or turret at the west end in which the bells are hung; sometimes this contains but one bell, sometimes two, and occasionally three, as at Radipole, near Weymouth: a few of these erections may be of Norman date, but the greater number are later, many of them are Early English, in which style they appear to have been very frequent. (Plates 32—34.) These bell-gables are often extremely picturesque, and, if judiciously applied, may be used with the greatest advantage on small modern chapels and churches in cases where the funds are not sufficient to provide towers. Besides the bell-gable above referred to, there is often found a smaller erection, of very similar kind, on the apex of the eastern end of the roof of the nave[n]. This is for the SANCTUS-BELL.



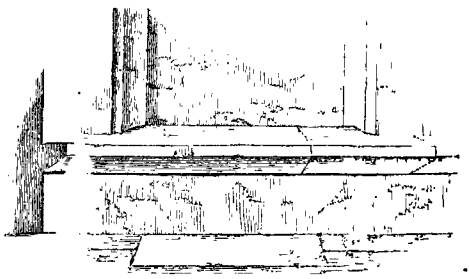
Harescomb, Gloucestershire.

BELVEDERE, ITAL., FR. and ENG.: a room built above the roof of an edifice, for the purpose of viewing the surrounding country, or enjoying the fresh air. An appendage of this kind is common on Italian houses, whence the name has been derived. But in France it is also applied to a summer-house in a garden.

[n] These small turrets frequently remain, and are generally very elegant and ornamental, but it is rare to find the bell still remaining in its original position; this is however sometimes the case, as at Long Compton, Warwickshire, and in the same neighbourhood, at Halford, and Whickford.

BEMA, from the Greek *βῆμα*, the sanctuary, presbytery, or chancel of a church. See CHANCEL, and SANCTUARY.

BENCH-TABLE, BENCH, *Banc*, FR., *Sedile*, ITAL., Bank, GER.: a low stone seat on the inside of the walls and sometimes round the bases of the pillars in churches, porches, cloisters, &c.



Bench-table, Fotheringhay.

"The flore & *bench* was paued faire & smothe
With stones square, of many diuers hewe."

Chaucer, fo. 257.

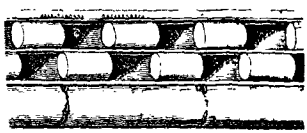
"And all the inner side (of the walls) of rough stone, except the *bench table* stones." Contract for Fotheringhay Ch., A.D. 1435. p. 21.

BEVEL, *En dépouille, Biseau, Biais*, FR.: a sloped or canted surface resembling a splay, excepting that in strictness this latter term should be applied only to openings which have their sides sloped for the purpose of enlarging them, while a sloped surface in another situation would be a bevel; this distinction, however, is seldom regarded, and the two terms are commonly used synonymously. (See SPLAY.)

"The hewinge of the stone ashlar, and Endstons, with artyficiall *bevelinge*, &c." Computation of the charges of Dover Haven, 1582. Archæol., vol. xi. p. 283.

BILECTION MOULDINGS. Mouldings that surround the panels of doors or other framed work are so called, when they project before the face of the framing.

BILLET, *Billette*, FR.: an ornament much used in Norman work, formed by cutting a moulding in notches so that the parts which are left bear a strong resemblance to short wooden billets, or pieces of stick: they are variously arranged, and are used either in single rows or in several together, the intervals and billets in the different rows being placed interchangeably with



Binham Priory, Norfolk.

each other: they are most usually circular in section, but sometimes are of other forms, occasionally square, when they resemble small cubical blocks[n]. (Plate 116.) This ornament is occasionally found in Early English work, as in the aisles of the choir of Lincoln cathedral.

BINDING BEAM occurs in contracts, but its exact meaning is uncertain.

"And every *byndyng beme* yn thiknesse ix ynch[s]."

Indenture, 1445, in the possession of Robert Benson, Esq. Recorder of Salisbury.

Amongst workmen, *binding joists* in a floor are the beams that support the BRIDGING JOISTS above and the CEILING JOISTS below, and a *binding rafter* is the same as a PURLIN.

BLADES, the principal rafters or BACKS of a roof. (See ROOF.)

BLIND-STORY, a term sometimes applied to the triforium, as opposed to the clearstory.

"Fundavit navem ecclesiæ suæ Dunkeldensis die xxvii Apr. Anno dni MCCCCXLVI. et construxit usque secundos arcus, vulgariter *le blyndstorys*."

Life of Bishop Cardmey, in the Lives of the Bishops of Dunkeld, by Abbot Mill

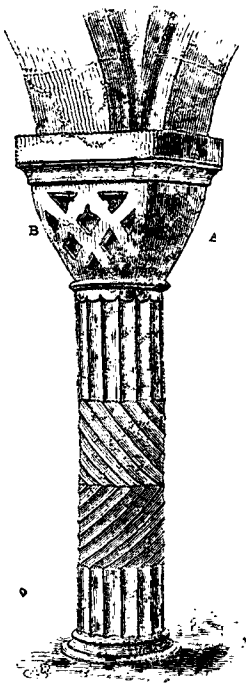
BLOCKING-COURSE, the plain course of stone which surmounts the cornice at the top of a Greek or Roman building: also a course of stone or brick forming a projecting line without mouldings at the base of a building.

A, Blocking-course.
B, Cornice.
C, Wall.

BOAST, *Ebaucher*, FR., *Abbozzare*, ITAL., Bosiren, GER.: to *boast, boast out*, or *block out* a piece of stone or wood-work, is to shape it into the simple form that approaches the nearest to its ultimate figure, leaving the smaller details to be worked out afterwards. Mouldings, capitals, and other portions of decoration, are often inserted in their places during the progress of a building, in this rough state, and finished up afterwards at leisure. Accordingly they may sometimes be found in this condition, never having been completed, especially when they

[n] A billet is sometimes used in work of the time of James I. formed by cutting an ovolo in notches, the effect of which is strikingly like the Norman billet. There is often a strong resemblance between work of the time of James I. and the Norman, arising doubtless from the same cause, that both are corrupt imitations of Roman.

are placed in an obscure position. For example, the figure represents one of the capitals of the crypt of Canterbury cathedral; two sides of the block are left plain, as at A; one (at B) has the ornament boasted out, and the opposite side (Plate 45, fig. 6) is completely finished. Joiners employ a similar process in preparing a piece of wood for working it into mouldings; this they term *sinking the squares.* In France *Epanneler* and *Epannelage* implies the chamfering of an arris to prepare it for a moulding; also *Bossage* is any stone that is intended for subsequent sculpture, in a building.



Canterbury Cathedral Crypt.

Body of a church, *corpus ecclesiæ,* Lat.: the central portion of the nave between the aisles, sometimes termed the main or middle aisle; *corpus* is used by Gervase and in William of Wykham's will. (See the first quotation in the article Aisle.)

"And the forsaide Richard sall make the *body* of the Kirke acordaunt of widenes betwene the pilers to the quere, and the lenght of the *body* of the Kirke sall be of thre score fote and tenne, with the thicknes of the west walle. And on aither side foure arches with twa eles acordaunt to the lenght of the *body.*"

Contract for Catterick Church, p. 9.

"And to the said *body* he shall make two Isles."

Contract for Fotheringhay Church, p. 20.

The term *body* is also applied to the main or central shaft of a group of pinnacles or of a compound pillar. (See Cors.)

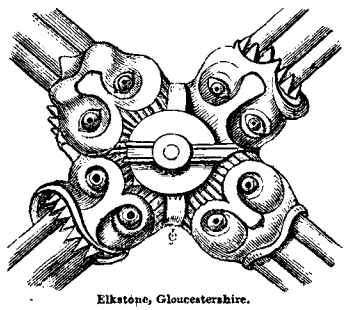
Bond in brick-work. (See Brick.)

Bond-timbers, horizontal pieces built into walls to strengthen them and increase their cohesion.

Bonders, Bond-stones, Binding-stones, *Boutisses,* Fr., Bindſteine, Binder, Ger.: stones which reach a considerable distance into, or entirely through a wall for the purpose of binding it

together; they are principally used when the work is faced with ashlar, and are inserted at intervals to tie it more securely to the rough walling or backing. (See PERPENT-STONE, THROUGH-STONE.)

Boss, *clef de voûte, clef pendante, Agrafe,* FR., Buckel, GER.: a projecting ornament placed at the intersections of the ribs of ceilings, whether vaulted or flat; also used as a termination to weather-mouldings of doors, windows, &c., and in various other situations, either as an ornamental stop, or finishing, to mouldings, or to cover them where they intersect each other; but their principal application is to vaulted ceilings. In Norman work the vaults are most commonly without bosses until the latter part of the style, and when used they are generally not very prominent nor very richly carved. In the succeeding styles they are used in profusion, though less abundantly in the Early English than in the Decorated and Perpendicular, and are generally elaborately carved. Early English bosses are usually sculptured with foliage characteristic of the style, among which small figures and animals are sometimes introduced, but occasionally a small circle of mouldings, corresponding with those of the ribs, is used in the place of a carved boss. In the Decorated style the bosses usually consist of foliage, heads, animals, &c., or of foliage combined with heads and animals, and sometimes shields charged with armorial bearings are used. Many of the Perpendicular bosses bear a strong resemblance to the Decorated, but there is generally the same difference in the execution of the foliage that is found in all the other features of the style, and the heads and animals are usually less delicately worked: shields with armorial bearings are used



Elkstone, Gloucestershire.

Notre Dame, Paris.

abundantly in Perpendicular work, and there is considerably greater variation in the bosses of this style than any other; sometimes they are made to represent a flat sculptured ornament attached to the underside of the ribs° (as at Notre Dame la riche, Tours), sometimes they resemble small pendants, which are occasionally pierced, as in the south porch of Dursley church, Gloucestershire, but it is impossible to enumerate all the varieties. (See Plates 35, 36.) The bosses of vaults were also anciently termed KEYS and KNOTS.

"Carpenters carving the *bosses* of the upper chapel."
Accounts of St. Stephen's chapel, Westminster, 21 E. III. Smith, 190.

"Solut. Magᵒ. Willᵐ. Schank pro dicta voltæ depingenda cum le chapitres et *boces* deaurandis." Ely Sacrist Roll, 10 E. III.

"Solut' uno tornatore pro *boces* ad voltam superioris *istoriæ* tornando." Ibid. 13 E. III.

Istoria is used for the *story* of a building. (See STORY.)

BOW, a FLYING BUTTRESS, or *arch buttress*.

"From the aisles are *bows* or *flying buttresses* to the wall of the Navis." Wren, Parentalia, p. 304.

"Arc ou pilier boutant. Arches or bowing pillers like *bowes*," &c. Higins, 205.

BOWER, Bowre, Bup, ANG. SAX.: the ladies' chamber, a private room or parlour, in ancient castles and mansions.

"Bowre, chambyr, *thalamus, conclave*." Prompt. Parv. "Bowre, *salle*." Palsg.
"A bowre, *conclava, conclavis, conclave*." Catholicon Angl. MS. 1483.

"—halles, chambers, kichens, and *boures*,
Citees, borowes, castelles, and hie toures." Chaucer, fol. 36.

"Up then rose fair Annets father,
Twa hours or it wer day,
And he is gane into the *bower*,
Wherein fair Annet lay."
Ballad of Lord Thomas, in Percy's Reliques, p. 161, of British Ballads, 1842.

"Huere ledies huem mowe abide in *boure* ant in halle
wel longe." Political Songs, Camden Society, p. 193.

BOWTELL, Boutell, Bottle, or Boltell: an old English term for a round moulding, or bead; also for the small shafts of clustered pillars, window and door jambs, mullions, &c., probably

° An ornament of this kind in the place of a boss is occasionally found in Decorated work, as at Tours cathedral, and the church of Périers sur Taute in Normandy.

from its resemblance to the shaft of an arrow or bolt. It is the English term for the *torus* and *astragal* of classical architecture. William of Worcester, describing the work of Benet, the free-mason, on the north [it should be south] door of S. Stephen's church, Bristol, thus enumerates the mouldings:

"A cors wythoute, a casement, a *bowtelle*, a felet, a double ressaunt, a *boutel*, a felet," &c. &c., p. 220.

And in the west door of the Redcliff church,

"A chamf', a *bowtelle*, a casement, a fylet, a double ressant wyth a filet, a casement, a fylet, a *bowtelle*, a fylet, a casement, a grete *bowtelle*," &c. &c., p. 269.

"A crest of fine entail, with a *bowtel* roving on the crest." ("The *bowtel* here spoken of is a round moulding like a staff, running along the upper edge of the leaves which form the crest, in order to save their delicate points from danger of being broken." E. J. Willson, in Pugin's Specimens.)

Contract for Beauchamp Chapel, ap. Dugdale's Warwickshire.

"And in eche Isle shal be Wyndows of Freestone, accordyng in all poynts unto the Wyndows of the said Quire, sawf they shal no *bowtels* haf at all."

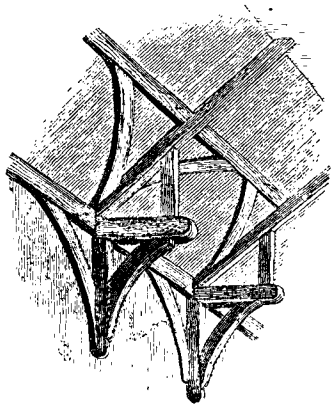
Contract for Fotheringhay Church, p. 22.

"Et capitibus lapidibus in eadem aula et *botillis* ligneis sitis in trabibus deaurandis."

Winchester Hall, 20 H. III. (Proceedings of Arch. Inst., p. 73.)

Bowtell, Fotheringhay.

BRACE, *Contrefiche, Lien, Esselier, Gousset*, FR., *Saetoni, Raggi, Braccia*, ITAL., Band, Strageband, Strebeband, GER.: in carpentry, any oblique piece that is used to *brace* and bind together the principal timbers of a frame (as of a roof) to prevent it from rocking or swerving; they are often placed under beams of which the bearing is too long to allow them to rest unsupported.



Roof, north Aisle, Dorchester, Oxon.

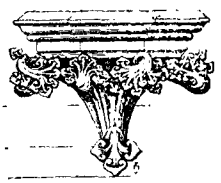
Braces were more largely employed in mediæval than in modern carpentry, and were prominent features in the ornamental carpentry of open roofs, where they

are usually curved or embowed so as to resemble arches, or to form arches in conjunction with the pieces to which they are connected, and they are decorated with mouldings or cusps. (See Plates 174, fig. 1; 176, 177, fig. 1; and 179, fig. 1.) A brace receives an epithet from the piece which it principally serves to stiffen. Thus the *collar-beam* has *collar-braces*, the *purlin* has *purlin-braces*, and the *tie-beam* has *tie-beam braces* or *tie-braces*, and so on. (See Roof.)

"... In x grossis arboribus quercinis emptis pro longis *brases* et in xxiij *brases* minoribus (pro eccª parochiali.)" Ely Sacrist Roll, A.D. 1359.

"In the kyngs dynyng chamber a *brace imbowed* and carved."
Tower of London repairs, 24 H. VIII.

Bracket, *Corbeau, Cul-de-lampe, Tasseau, Console,* Fr., *Mensola,* Ital., Kragstein, Tragstein, Kämpfer, Ger.: an ornamental projection from the face of a wall, to support a statue, &c.; they are sometimes nearly plain, or ornamented only with mouldings, but are generally carved either into heads, foliage, angels, or animals. Brackets are very frequently found on the walls in the inside of churches, especially at the east end of the chancel and aisles, where they supported statues which were placed near the altars. In mediæval architecture they are usually termed Corbels, (which see.)


S. Stephen's Chapel, Westminster.

In carpentry, brackets are employed of a highly enriched character, and often totally different in form from the corbel of the masons. Excellent examples of this kind are to be found in the domestic architecture of Yorkp. Similar *brackets* are placed under *short* hammer-beams in roofs, instead of the *braces* which sustain *long* hammer-beams.

Braggers: an obsolete term, probably the same as *Bracket*: "pieces of timber in building called *Braggers*, or shouldering pieces (*mutuli*), in mason's work they be called *corbells*."—(Higins, Nomenclator.)

p See Proceedings of Arch. Institute; York, 1846. Architectural Notes, p. 30, (also p. 29.)

BRASSES, SEPULCHRAL, *Tombes plates de cuivre:* monumental plates of brass, or the mixed metal anciently called latten, inlaid on large slabs of stone, which usually form part of the pavement of the church, and representing in their outline, or by the lines engraved upon them, the figure of the deceased. In many instances, in place of a figure there is found an ornamented or foliated cross, with sacred emblems, or other devices. The fashion of representing on tombs the effigy of the deceased engraved on a plate of brass, which was imbedded in melted pitch, and firmly fastened down by rivets leaded into a slab, usually in this country of the material known as Forest or Sussex marble, or Purbeck marble, appears to have been adopted about the middle of the thirteenth century. These memorials, where circumstances permitted, were often elevated upon Altar tombs, but more commonly they are found on slabs, which form part of the pavement of churches, and it is not improbable that this kind of memorial was generally adopted, from the circumstance, that the area of the church, and especially the choir, was not thereby encumbered, as was the case when effigies in relief were introduced.

The Sepulchral Brass in its original and perfect state was a work rich and beautiful in decoration. By careful examination it is evident that the incised lines were filled up with some black resinous substance; the armorial decorations, and, in elaborate specimens, the whole field or background, which was cut out by the chisel or scorper, were filled up with mastic or coarse enamel of various colours, so as to set off the elegant tracery of tabernacle work, which forms the principal feature of ornament.

The injuries of time, or the expansion and contraction of the metal, have left us few traces of these decorations by means of colour. Examples occur at Stoke Dabernon, Surrey, on the Brass of Sir John d'Aubernoun, who died about 1277; on those of Sir Hugh Hastings, at Elsing, Norfolk, 1347; Sir John Say, Broxbourn, Herts, 1473; and Andrew Evyngar, Allhallows Barking church, London, about 1535. The metal surface was

occasionally burnished, perhaps even gilt, and sometimes diapered by fine punctured lines; an instance of which is the Brass at Warwick, of Thomas de Beauchamp, Earl of Warwick, who died 1401. The plate formed at last a sort of coarse assimilation to the work called by the Italians *niello*. In England it was usual, with few exceptions, to inlay on the face of the slab the figure, the different ornaments, arms, and inscription, engraved on detached plates, in distinct cavities, which seem to have been termed casements: so that the polished slab was left as the field or background. On the continent, possibly in consequence of the brass plate being more readily obtained, the fashion was often different: one large unbroken surface of metal was obtained, formed of a number of plates soldered together, and upon this surface all parts that were not occupied by the figure, or the shrine-work around it, were enriched by elaborate diapering, frequently armorial, the design being sometimes arranged lozengewise, or fretty, as that termed in the indenture for the tomb of Anne, queen of Richard II., "*une frette*[q]." Brasses of this more elaborate kind exist in England, at Lynn, S. Alban's, Newark, &c., but all hitherto observed are of Flemish workmanship.

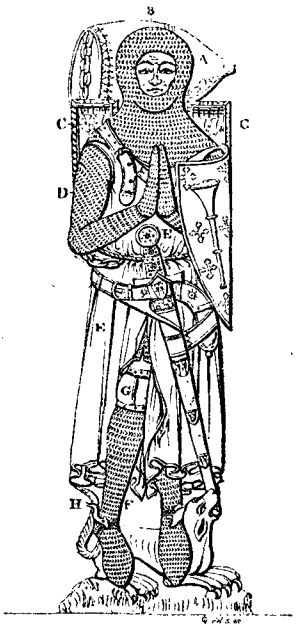
To detail the various fashions, successively adopted in the decorations of Sepulchral Brasses, is not necessary; they are displayed by the etchings of Cotman, the valuable series of Sepulchral Brasses by Messrs. Waller, the publications by Mr. Boutell, and Mr. Haines, and the specimens engraved in county histories. It is desirable to point out a few of the most interesting specimens, and attempt to trace the origin of the art.

Effigies of brass plate are recorded to have been used in England long before the date of any now existing specimen. That of Jocelyn, bishop of Wells, who died 1247, may be quoted as one of the earliest instances (Godwin, p. 372). The indent or matrix of a Brass may be seen on the tomb of Bishop Bingham, who died 1247, on the north side of the choir at Salisbury; it was apparently a cross flory with a demi-figure.

[q] 1395. Rymer, vol. vii. p. 797.

These early Brasses have long since perished, and we can only say that it is highly probable that many did exist, from the fact that in France, incised memorials of brass were in frequent use at that period. The earliest specimen that has been noticed in this country is the remarkable Brass at Stoke Dabernon, Surrey, apparently the memorial of Sir John d'Aubernoun, who died 1277. Next to this occur the Brasses of Sir Roger de Trumpington, at Trumpington, Cambridgeshire; he died 1289: of Sir Richard de Buslingthorpe, Buslingthorpe, Lincolnshire, 1290; of Robert de Buers, at Acton, Suffolk, about 1302: and a highly interesting one at Chartham, Kent, of Sir Robert de Septvans, 1306. To these may be added Sir — de Fitzralph, Pebmarsh, Essex, about 1320, and a figure of an ecclesiastic, Adam Bacon, at Oulton, Suffolk. The knight first mentioned is represented with the legs straight; he holds a lance with its pennon, and is armed entirely in chain mail: the other appear in the cross-legged attitude, which is peculiar to effigies in England. It is remarkable that these earliest specimens are surpassed in spirited design, and skilful execution, by scarcely any Brass of later date; they present so much similarity, both in design and execution, that it might be conjectured they were all graven by the same hand. It may then fairly be concluded, that the art of engraving these memorials had been practised for a considerable time previously to the earliest instances now remaining; and it is worthy of observation, that the above-mentioned Brasses are dissimilar in design to any known foreign memorials of the kind.

SIR ROGER DE TRUMPINGTON, 1289.
Trumpington church, Cambridgeshire.



A. Heaume. On its apex is a staple for appending the Kerchief of Plesaunce, and it is furnished with a chain attached to the girdle, to enable the Knight to recover his head-piece if knocked off in the fray.
B. Capuchon de Mailles.
C. Ailettes.
D. Hawberk.
E. Surcoat.
F. Chausses de Mailles.
G. Genouillieres of Plate.
H. Spur with a single point, or Prick spur.

Next in interest to the above are the Brasses of the time of Edward II., Sir John de Creke, at Westley Waterless, co. Cambridge; and another Sir John d'Aubernoun, who died 1327, at Stoke Dabernon. These two are the only works yet observed of an engraver scarcely less skilful than the first; and to the plate in Cambridgeshire the artist's mark is affixed by a stamp, an evidence that his craft had attained a certain degree of eminence. Of Brasses of French character, it is singular, considering our constant relations with Normandy, that a single specimen only can be pointed out. There are Brasses at Minster, in the Isle of Sheppy, of a knight and his lady, (partly restored,) which have the appearance of being designed in France. These Brasses are of the latter part of the reign of Edward II.

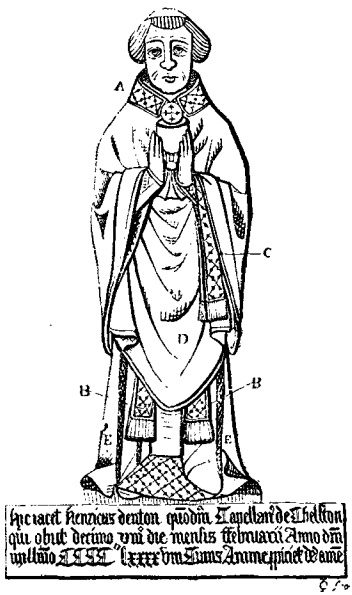
SIR JOHN DE CREKE. Westley Waterless. 1325.

A. Roundels, in the form of lions' heads, serving as Epaulieres.
B. Demi-Brassarts over the sleeves of the Hauberk, with vambraces of plate under them to protect the fore-arms.
C. Garment, supposed Cyclas, over the pourpoint.
D. Coutes, or elbow-pieces, ornamented with lions' heads.
E. Gamboison.
F. Genouilleres.
G. Greaves or shin-pieces.

Among the number of rich Brasses that occur in the fourteenth century, some are found which are undeniably Flemish; the conclusion might satisfactorily be drawn from their general design: and the existence of works at the present time in the churches of Bruges, apparently by the same hand, seems to authorize a positive assertion. These are, the fine Brass at S. Alban's of Abbot Thomas de la Mare, engraved in his lifetime, probably about 1360: a small but very beautiful Brass at North Mimms, Hertfordshire, probably of an incumbent of that parish: two superb Brasses at Lynn, of Adam de Walsokne, who died 1349, and Robert Braunche, 1364: another, formerly in the same church, of Robert Attelathe, 1376, now lost, but an impression is preserved in the British Museum, in the valuable collection made by Craven Ord and Sir John Cullum. Lastly, the Brass at Newark of Alan Fleming, of large dimensions and very remarkable for its elaborate decoration. These appear to be all by the same hand, and measure, with the exception of the

second, about ten feet by five. They may be concluded to have been imported from Flanders: but it is by no means certain, as has been surmised (Gent. Mag. 1819, p. 299), that any large number of the plates existing in England were engraved on the continent, and imported thence. Evidence of the contrary may be taken from the general fashion of the character used in the inscriptions, as compared with that used on the continent; as also from the curious fact that the brass in Constance cathedral, the memorial of Robert Hallum, bishop of Salisbury, who died in that city during the council, A.D. 1416, is precisely similar to Brasses of the same period in England; and it was no doubt conveyed thither from this country. Archæologia, vol. xxx. pl. xix. It is also curious that instances occur where plates have been loosened from the slabs, and on the reverse[r] has been found work evidently foreign, and even Flemish inscriptions. This is explained by the fact that all brass plate used in England was imported, probably from Germany, and the Low Countries, where the manufacture was carried to the greatest perfection: and as it is termed in early authorities "*Cullen plate,*" Cologne may have been the principal emporium. The manufacture of brass was only introduced

HENRY DENTON,
Chaplain of Chilston Higham Ferrars church.



A. Apparel or Parura of the Amice.
B. Stole.
C. Maniple, or fanon.
D. Chasuble or Chesible.
E. Alb, with apparel at the feet.

[r] It may be observed that the barbarous custom of using old grave-stones, when they happened to be convenient, is to be found in early times as well as later, and Monumental Brasses do not appear to have been exempt from the same fate, as older inscriptions may frequently be found on the back of them. The author of Piers Plowman's Creed taxes the friars with this custom, that they might make room for fresh tombs and get more fees.

"And in beldyng of toumbes,
Thei traveileth grete,
To chargen her chirche flore,
And chaungen it ofte."—Line 997.

into England in 1639, when two Germans established works at Esher in Surrey.

A specimen of Flemish workmanship occurs again at a later period, 1525; this is an interesting plate at Ipswich in the church of S. Mary Key. The fashion of Sepulchral Brasses continued for more than four centuries: a remarkable specimen of the latest works of this description is the full-sized effigy of Samuel Harsnet, Abp. of York, at Chigwell, Essex: he died 1631.

On the continent the engraving of Sepulchral Brasses has in later times been resumed, a noble Brass of full size having been engraved in 1837 at Cologne, as the memorial of the late Archbishop; it is to be seen in the middle of the choir there. In England, likewise, a revival of the art has recently taken place, and several Brasses of good character have been executed.

It is to the continent that we must turn to seek the origin of Sepulchral Brasses, and it may be traced with little hesitation to the early enamelled works in France, chiefly produced at Limoges. The art was introduced, most probably, by Oriental or Byzantine artists, and as early as the twelfth century the "opus de Limogiâ" was celebrated in southern Europe. Of the larger works of this kind scarcely any specimens have escaped. The costly tombs, with effigies of metal enamelled, which prior to the Revolution were seen in many cathedrals in France, were all destroyed: an interesting specimen has been preserved at S. Denis; it is the memorial of one of the sons of S. Louis, who died 1247; it will be found in Willemin's Monumens inédits. By comparing this effigy with the enamelled portions of the figure at Westminster, of Will. de Valence, who died 1296, apparently a production of French art, and with minor works of a similar kind, such as church ornaments, shrines known as "bahuts or coffres de Limoges," (of which good specimens exist in England, as at Shipley, Sussex, and Hereford cathedral; compare also Vet. Mon. II. pl. 41, and Philos. Trans. V. 579,) a sufficient idea is obtained of the mode of workmanship by which the numerous metal tombs with effigies of full dimensions, that existed

in France, were decorated. Numerous drawings of them will be found in the collection of foreign monuments bequeathed by Gough to the Bodleian, formed about the year 1700, by M. de Gaigniéres, the first person who paid any attention to works of this kind, and who furnished Montfaucon with the greater portion of his illustrative materials. It appears that in these works in relief a large part of the metallic surface, both of the effigy and the diapered table on which it was placed, was gilt and burnished, being wrought with the burin alone; the remainder was hollowed out by the chisel, and the cavities filled up, as in the more costly Sepulchral Brasses, with colour, setting off the general design, which was defined by the burnished metal. The similarity in the mode of execution between these enamelled effigies and the earlier Brasses, is obvious. The fashion of the effigy in relief soon gave place to that of the less costly and more convenient memorial of a flat plate, which formed no obstruction in a crowded church. On this, however, all the rich accessory decorations that had been employed in the works in relief were at first usually retained. Of the numerous Brasses of this character, which decorated Notre Dame at Paris, the cathedrals of Beauvais, Sens, and many abbey churches, one must particularly be noticed. It is the Brass which existed at Evreux, in the church of the Jacobins, the memorial of Bishop Philip, who died 1241; at the end of the inscription in Latin rhyme is the name of the engraver, "Guillaume de Plalli me fecit." No other name of any artist of this class appears to have been preserved.

Of Brasses in other parts of the continent little has been observed; they were numerous in Flanders, and probably many still exist, besides those at Ghent, and at Bruges in the churches of S. Salvador and S. Pierre: several fine specimens have recently been brought into England from that country, and one may be seen in the "Museum of Economic Geology," in London. There is an interesting one at Aix la Chapelle, and it is supposed that many are to be found in Germany; possibly, however, these are chiefly works of a different kind, peculiar to that country;

namely, tombs of metal in very low relief[s], resembling those in Bamberg cathedral, where there are sixty or eighty brass effigies in low relief, monuments of Bishops, Deans, and Canons.

In Denmark it is stated that there existed a few Sepulchral Brasses (Klerenfeld, nobilitas Daniæ); they were of the fourteenth and fifteenth centuries.

On this summary review of the art of incision on metal, as exhibited on Sepulchral Memorials, it appears remarkable, that towards the fifteenth century, when the arts generally had considerably advanced, and that of engraving plates for the purpose of impression had been brought to a high degree of perfection, Sepulchral Brasses are found almost without exception to have lost all that merit in design and execution, which in earlier times they had displayed. It is also worthy of observation, that although for full two centuries previous to the discovery of the art of impression, the burin had produced a multiplicity of plates capable of being, as Gough has shewn, in his "Sepulchral Monuments," worked off in the rolling press, yet it is not from the engraving of Sepulchral Brasses, but from the finer works of the goldworkers of the fifteenth century, that we can trace the real origin of the art of calcography[t].

[s] In S. Decuman's church, Somersetshire, and Barnstaple church, Devonshire, are Brasses with the figures raised on the surface of the Brass in low relief, as here mentioned; they are however of late date.

[t] More detailed information on this subject may be found in the treatise on "Monumental Brasses and Slabs," by the Rev. C. Boutell; the "Monumental Brasses of England," by the same author; and the "Manual for the study of Brasses, with a catalogue of the rubbings in the collection of the Oxford Architectural Society," Oxford, 1848. A list of Brasses remaining in England was published by the Rev. C. Manning, in 1846. See also Waller's series of Brasses, the volume of Monumental Brasses published by the Cambridge Camden Society, 4to. 1846; the Archæological Journal, vol. i. p. 197; the Archæologia, vol. ii. p. 297; and the Quarterly Review, vol. v. p. 337.

Various modes of taking impressions from Sepulchral Brasses have been devised; the first collectors were Craven Ord and Sir John Cullum, who, about 1780, formed a valuable series of specimens from the eastern counties, which subsequently, by the bequest of Mr. Douce, was deposited in the Print Room at the British Museum. It is interesting as comprising memorials which have since been destroyed or mutilated. These impressions were taken with damped paper and printing ink, which was spread over the plate, the imperfections being subsequently filled up by the pen. (See Nichol's Lit. Anecd., vi. 393.) A plummet, or a large black-lead pencil, have sufficed

Test. Dom. Joh. de sancto Quintino militis, 1397.—"Do et lego viginti marcas ad emendam quandam petram de marble, super corpus meum, et corpora Loræ nuper uxoris meæ, et Agnetis uxoris meæ, jacendam, cum tribus *ymaginibus de laton* supra dictam petram punctis." Test. Ebor. p. 215.

Test. Thomæ Ughtred militis, 1398.—"Lego ad emendam unam petram marmoream indentatam *cum duabus ymaginibus* patris mei et matris meæ *de laton*, sculptis in armis meis, et in armis de les Burdons, ad ponendum super sepulcrum domini Thomæ Ughtred patris mei, et Willielmi filii mei, in ecclesiâ parochiali de Catton, dictæ Ebor. dioceseos, xl." Test. Ebor. p. 243.

Test. Domini Philippi Darcy militis, 1399.—"Item volo quod executores mei ponant super sepulcrum meum lapidem marmoreum operatum *cum duabus ymaginibus de laton*, ad similitudinem mei, et Elizabetæ uxoris meæ, de precio xl." Test. Ebor. p. 255.

BRATTISHING, BRANDISHING, BRETIZMENT, BRETASYNG, BRETISE, BRETISEMENT, *Breteche, Berteiche, Bretequе*, FR.: a crest, battlement, or other parapet.

"Et desuper istam historiam fenestrarum erunt honesta alours et *bretesmontz* batellata et kirnellata; quæ quidem alours et *bretisementz* erunt de puro achiler et plane inciso, tam exterius quam interius."

Contract for Durham Dormitory, 1398. Hist. Dunelm. Script. tres, p. clxxxi.

"Bretrax of a walle, (various readings bretasce, betrays,) *Propugnaculum*." Prompt. Parv. "A bretasynge, *Propugnaculum*." Cathol. Angl. MS. A.D. 1483. "Bretysyng." Roy. MS. 17. c. xvii. In Neckham's treatise de Utensilibus, is the following notice of a castle: "Castrum (*chastel*). Cancelli (*karneus*) debitis distinguantur proporcionibus; propugnacula (*brestaches*) et pinne (*karneus*) turrim eminenti loco sitam muniant; nec desint crates (*cleyes*) sustinentes molares (*peres*) ejiciendos." Cott. MS. Titus, D. xx. with a French interlinear gloss. See Bertesca, and Berteschia, Ducange. Jamieson's Dictionary under Brettis.

"A bretise brade." Ritson's Metrical Romances. Ywaine and Gawin, line 163.

to produce very fair fac-similes or rubbings; but the method most readily available is to lay tissue paper upon the plate, and carefully pass over it a soft leather, or pledget of linen covered with black lead and oil, which must, however, be sparingly used. By this means a clear impression may rapidly be obtained; but a more satisfactory, although rather more tedious mode of operation, is to employ paper of moderately stout quality, and a mixture of black-lead, bees-wax, and tallow, to which may be added rosin, to give the desired degree of hardness. The compound known by the name of heel-ball is now commonly employed for this purpose. Coloured wax imitating the brass, when used with dark-coloured paper, has been devised by Mr. Richardson, and is much used. By means also of unsized paper, moistened, and dabbed with a soft clothes-brush, impressions may be obtained; and this process will be found highly useful, where it is desired to procure a fac-simile of an incised slab, an inscription, or sculpture in low relief.

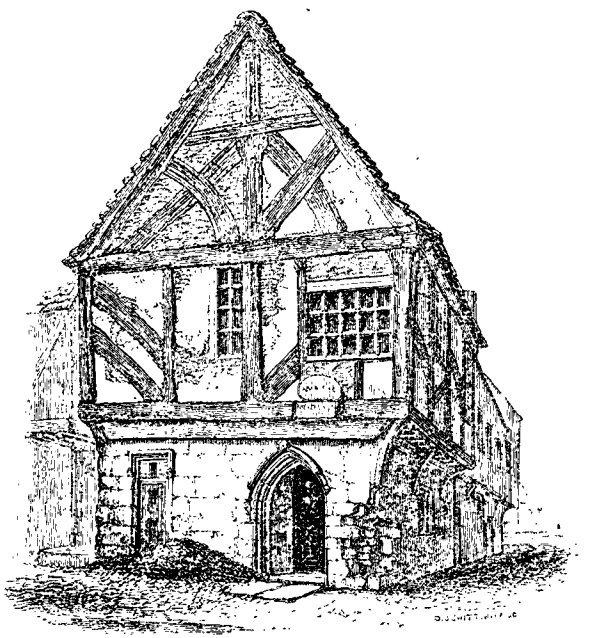
"And on the topp of the cover (of the Shrine of S. Cuthbert at Durham) from end to end, was most fyne *brattishing* of carved worke, cutt owte with dragons, and other beasts, most artificially wrought."

Antient Rites of Durham, p. 4.

BRETEXED, embattled.

"Euery towre bretexed was so clene
Of chose stone, that were not ferre asonder." Lydgate's Boke of Troy.

BREAST-SUMMER, BRESSUMER, BREAST-SOMMER, *Sabliere, Sommier,* FR., *Trave maestra,* ITAL., Schwelle, GER.: a beam or SUMMER supporting the front of a building, &c., after the manner of a lintel. It is distinguished from a lintel by its bearing the



House, Newgate, York.

whole superstructure of wall, &c., instead of only a small portion over an opening: thus the beam over a common shop-front, which carries the wall of the house above it, is a bressumer: so also is the lower beam of the front of a gallery, &c., upon which the frame-work of its floor is supported.

BRICK, *Brique*, FR., *Mattone*, ITAL., Ziegelſtein, Mauerſtein, Backſtein, Brandſtein, GER. To attempt any description of the bricks used by Eastern nations does not come within the scope of this work; no allusion is therefore made to them. The Romans had bricks of various sizes[u], according to the purposes for which they were required, but all of them were of much thinner proportions than the modern or Flemish brick now in use; the clay of which they were made is generally found to have been very well tempered, and the bricks well pressed and thoroughly burnt: they are sometimes deeply scratched on the surface, apparently to make the mortar adhere to them better than if they were perfectly smooth, as at Dover castle, and some of those from Verulam. At Lillebonne in Normandy some have lumps raised, and others have notches cut on the surface, probably for the same purpose.

The Romans used bricks extensively in the buildings which they erected in this country, and it can scarcely be supposed that so simple and useful an art would ever have been lost. The necessity for providing *tiles* for roofs in countries where other materials were not easily to be procured, would, it may be imagined, have caused the art of making *them* to be preserved; and bricks are certainly not more difficult to make. It must however be confessed that it is not easy to produce conclusive evidence of the preservation of the art after the time of the Romans, and most of the buildings, throughout the greater part of the kingdom, which are not Roman, of higher antiquity than the latter part of the thirteenth century, in which bricks are

[u] Roman bricks have been measured and found of the following sizes at the places here enumerated. At Bignor, Sussex, 8 inches square, and 1 and 1¼ thick; 11 inches and 11½ square, and 1¼ thick; 1 foot 1 inch by 10½, and 1½ thick; paving bricks 6 inches and 6¾ square. At S. Alban's, 1 foot 6 inches by 1 foot, and 1¾ inches thick. Eynesford Castle, Kent, 8 inches by 8½, and 2 inches thick; 1 foot 2 inches by 11¼, and 1⅝ thick; 1 foot 4 inches by 11½ inches, and 1⅜ thick. Also, in France, at Autun, 1 foot 5¼ inches by 1 foot 0½ inches, and 2½ thick. At Bourges, 1 foot 2¾ inches by 10 inches, and 1½ thick. At Tours, 1 foot 2 inches by 1 foot, and 1½ thick; 2 feet by 1 foot 1 inch, and 1¾ thick. At Lillebonne, 7½ inches square, and 1 thick; 8¼ square, and 1¼ thick; 1 foot 2 inches by 11, and 1½ thick; 1 foot 2½ inches by 10½, and from 1⅛ to 1¾ thick; 1 foot 4 inches by 11½, and 1½ thick; 1 foot 5 inches by 11 inches, and 1¼ thick.

found, are evidently constructed with the wrecks of Roman work, as the churches of Brixworth in Northamptonshire, and Darent in Kent, and the ruined church in Dover castle, but bricks are so constantly met with in the walls of the churches in the eastern counties, as to lead to the belief that in that district the use of them has never been relinquished. A considerable portion of S. Alban's abbey church, which was erected by Abbot Paul (who was appointed in 1077) during the first eleven years of his holding the office, is built with bricks; but it is recorded by Matthew Paris[x], that these were taken from the ruins of the adjoining city of Verulam, and it is evident from an examination of them that many have been used in other buildings[y]. The semicircular arch of the south

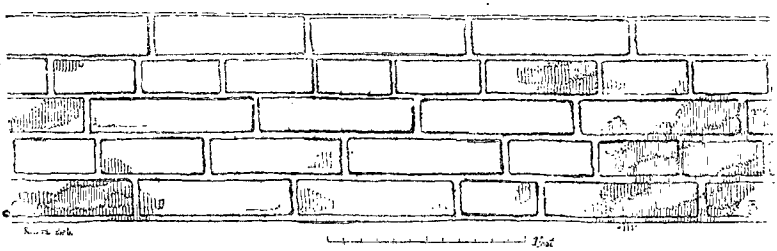
[x] "Iste (Paulus Abbas) hanc Ecclesiam cæteraque ædificia, præter pistorium et pinsinochium reædificavit; ex lapidibus et tegulis veteris Civitatis Verolamii."—Matthew Paris, p. 1001. l. 42.

"Paulus autem Abbas, cum jam Abbas xj annis extitisset, infra eosdem annos totam Ecclesiam Sancti Albani, cum multis aliis ædificiis, opere construxit lateritio."—Ibid. p. 1002. l. 5.

[y] A close examination will every here and there detect portions of Roman mortar adhering to the bricks, which is so different from the mortar used in after ages, as to afford the strongest corroboration of the truth of what Matthew Paris states. In the newel of part of the staircase, leading to the tower, are some circular bricks which have been noticed as appearing to have been made for the situation in which they are found, and therefore as affording evidence that the making of bricks was practised at the time the abbey church was built; these bricks, however, do not furnish a clear proof of this fact, for they are used only in part of the newel, and are, except towards the bottom, mixed with others which have been cut into a circular form; and it may reasonably be supposed that if any had been made, enough would have been provided to have completed the work; it is possible that the bricks in question may have been used for columns in the Roman city that were stuccoed. It is, however, rather difficult to believe that the ruins of Verulam, though a large city, can have supplied such vast numbers of bricks as are used in this church; yet as the whole country, for a great many miles round, is totally devoid of stone, it may be supposed that all erections for which flints were unsuitable, would have been of brick; and much of the Roman mortar adheres so imperfectly, that there is not likely to have been much difficulty in cleaning them sufficiently to be used again: still it is very possible that part only of the bricks used in the church may have been taken from Verulam, and the rest may have been made for the occasion.

Reference has been made to Roman mortar; it was generally made with pounded brick, which gives it a reddish colour, and the coarser particles are easily discovered from their contrast to the white lime; when bricks have been taken from a Roman building and used again, there are generally some portions of the original mortar to be found adhering to some of them.

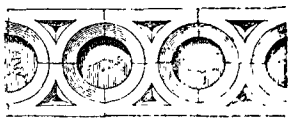
doorway of Britford church, Wilts, is turned with bricks one foot in length and eleven inches and a-half in width; this doorway has features which are in common with some of those that are remarkable in the churches of Barnack, Wittering, &c., a class of buildings certainly of early date, but whether prior to the Conquest has not yet been proved. In Colchester castle, which is of late Norman date, bricks are used in the greatest profusion: some of them have Roman mortar adhering to them, and have therefore been taken from earlier buildings, but a portion of them may have been made at the time the castle was erected; they are of various sizes, some very large, of deep red colour and compact substance. The earliest building known to exist in this country, built with bricks resembling the modern or Flemish brick, is Little Wenham Hall in Suffolk, which is of about the date 1260: these are about nine and three quarter inches long, four and three quarter inches wide, and two and a quarter inches thick; in colour they are paler than ordinary red bricks, but are redder than the common white brick of Suffolk: part of the chancel of the parish church is also built with bricks of the same kind, and corresponds in style with the hall.



Brick-work, Little Wenham Hall, c. 1260.

At Danbury church, Essex, bricks have been found under circumstances shewing them to be of medieval make, and of date not later than the commencement of the fourteenth century; a description of them is given in the Archæological Journal, vol. v. At Frittenden church, Kent, were three sunk quatrefoils of moulded brick used as ornaments in the wall of the chancel the most perfect of which has been carefully preserved, when

the chancel was rebuilt. In the Red Tower and S. Mary's abbey at York, (work of the fifteenth century,) the bricks are ten inches and ten inches and a half long, five inches wide, and from one inch and a-half to two inches in thickness. In a wall at Waltham Abbey, probably of the fifteenth century, are bricks fifteen inches long and three and a half thick. In the Perpendicular style, bricks were very frequently used in districts in which stone was not easily procurable,



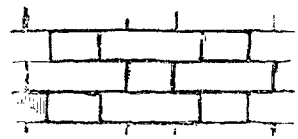
as in Essex and Suffolk, and they were often moulded for the jambs of the doors and windows, cornices, and other dressings; sometimes they were used of different colours, as at Sutton Park, Surrey, a house of the time of Henry

VIII., where the walls are of red brick, and the jambs and heads of the doors and windows, mullions, transoms, and other dressings, in large pieces of burnt clay or brick of a strong cream colour, which have exactly the appearance of stone; these have been made in moulds, and the mullions have an ornamental pattern in relief in the hollows of the sides; they were brought from the Low Countries, where this style of building was common. Since the time of Henry VIII., bricks have been a very common material for buildings, more especially for houses, of which numerous fine specimens remain, more particularly in the parts of the kingdom which do not yield an abundance of stone. Examples of brick-work may be seen at the churches of Letcombe Basset[1], Berkshire; the Holy Trinity, Kingston upon Hull; Greenstead, Essex; Sarrat, Hertfordshire; and the chapel at Groombridge, near Tunbridge Wells.

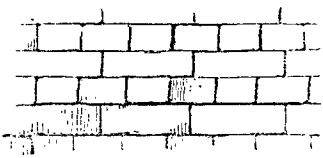
In the construction of their walls the Romans usually employed bricks only in layers or bands at intervals, varying from one to about four feet apart, for the purpose of binding the work

[1] The tower of Letcombe Basset church, near Wantage, Berks, is built of brick, with stone quoins and dressings to the windows and stringcourse, which are clearly the work of the thirteenth century, and the brick-work has every appearance of being cotemporary with them. The chancel of Kingston, built of brick, is in the Decorated style.

together: these bands occasionally consisted of single courses, but more commonly of two or three, and sometimes of as many as five, (see Lillebonne and Colchester, Plate 12, and the examples of Roman masonry in plate 107.) In English architecture previous to the time of William III., brickwork was constructed with old English bond, the courses being laid alternately headers and stretchers[a], but in his reign the Flemish bond was introduced, in which the bricks in each course are laid alternately header and stretcher.



Flemish Bond.



English Bond.

"Eke in pillers of *bricke* full harde ybake,
Which wer vp set, long, large, and huge." Lidgate's Boccace, fo. vij.

BRIDGE, *Pont*, FR., *Ponte*, ITAL., Brücke, GER.: a construction with one or more open intervals under it, for the purpose of passing over a river or other space. Bridges are of wood, iron, stone, or brick; the extreme supports of the arches at each end are called butments or abutments; the solid parts between the arches are called piers, and the fences on the sides of the road or pathway, parapets. Bridges of stone or brick seem to have been first used by the Romans; there are remains of many of their bridges in Italy and other parts of Europe, and some traces of them have been found in this country[b]. Chapels were often erected upon bridges or in con-

[a] A *header* is a brick laid with the end or head exposed to view; a *stretcher* has the side exposed.

[b] Of the bridges of the middle ages we have some interesting specimens still remaining in an entire state, or nearly so.

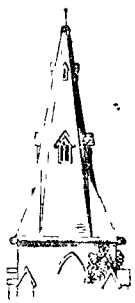
Of the twelfth and thirteenth centuries: at Durham is one said to be Norman, two arches, with ribs perfect, the parapet modern; at Stamford is one half Norman, half Early English; at Fountain's Abbey, Yorkshire, are two small bridges, one Norman, the other Early English; New bridge, near Kingston, Berks; at Huntingdon (supposed to be of this date), the parapet overhangs on trefoil arches; at Woolbridge, Dorsetshire; Trotton, Sussex, Fisherton bridge and Hanham bridge, near Salisbury; the remains of one at Banbury.

Of the fourteenth century: Bideford, Devon; Crowland, Lincolnshire; Durham; Barnard Castle.

Of the fifteenth century: Rochester,

nection with them, as for example the chapel of S. William on the Ouse bridge at York; that of S. Anne on Wakefield bridge (described by Messrs. Buckler); those of S. Ives, Avignon, &c.

Broach, Broche: an old English term for a spire; still in use in some parts of the country, as in Leicestershire, where it is used to denote a spire springing from the tower without any intermediate parapet. (See Spire.) The term "to broche" seems to be also used in old building accounts, perhaps for cutting the stones in the form of voussoirs.



Horsley Church, Derbyshire.

"In hewinge, *brochinge*, and scaplyn of stone for the chapell, 3*s.* 4*d.*" Chapel Roll, Durham Castle, 1544.

"Paid for stone and expences at the quarrel to the *broach*."

"There is coming home stone to the *broach* 10 score foot and 5."

Accts. relating to the building of Louth Steeple, &c., 1500—1518. Archæol., vol. x. pp. 70, 71.

"Turris et spera sive le *broche* ecclesiæ carmelitarum de fratribus carmelitarum Bristoll, continet altitudo 200 pedes." W. Worcest., p. 244.

"In one howres space y^e^ *broch* of the steple was brent downe to ye battlementes." The true reporte of the burning of the steple and church of Paules in London, Anno 1561. Archæol., vol. xi. pp. 76, 77.

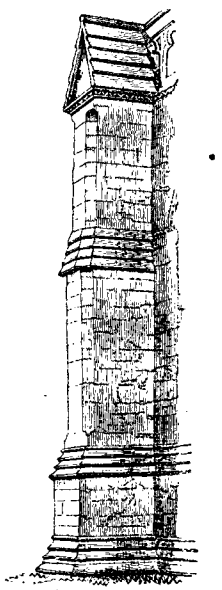
Bulker, a term used in Lincolnshire for a beam or rafter. (Nicholson's Architectural Dict.).

Buttress, Botress, Botras, Botrasse, Boterasse, *Contrefort, Eperon, Buttée*, Fr., *Contraforte, Sperone, Puntello*, Ital., Strebepfeiler, Stutze, Ger.: a projection from a wall to create additional strength and support. Buttresses, properly so called, are not used in classical architecture, as the projections are formed into pilasters, antæ, or some other feature in the general arrangement so as to disguise or destroy the appearance of strength and support. Norman buttresses, especially in the earlier part of the style, are generally of considerable breadth and very small projection, and add so little to the substance of the wall that it may be supposed they were used at least as much for ornament as for support:

(the body of the bridge only); Aylesford, Kent; Yalding, Kent; Wansford, Northamptonshire; Minster Lovell, Oxfordshire, a very small one, in the meadows near the church.

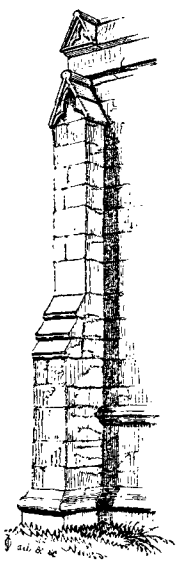
they are commonly not divided into stages, but continue of the same breadth and thickness from the ground to the top, and either die into the wall with a slope immediately below the parapet, as at S. Mary's, Leicester (Plate 37), or are continued up to the parapet, which frequently overhangs the perpendicular face of the wall as much as the buttresses project in order to receive them, as at Fountain's abbey (Plate 37). Sometimes Norman buttresses are small semicircular projections, as at S. Peter's, Northampton, and the nave of the church of S. Remi, at Rheims, (which appears as old as very early Norman work,) where those of the aisles are stopped abruptly by the projecting eaves, and those of the clerestory die into the wall in a point: at the keep of the castle of Losches, in Touraine, the buttresses are semicircular projections upon a broad flat face: occasionally small shafts are worked on the angles of Norman buttresses, but these generally indicate that the work is late. See Glastonbury abbey (Plate 37). At the priory of Monk's Horton, in Kent, is a Norman buttress terminating in an acute angle with a roll on the top, a rare instance of approximation to the triangular heads of the succeeding style, and a proof of its near approach. (Plate 37.) Early English buttresses have, usually, considerably less breadth and much greater projection than the Norman, and often stand out very boldly; they are sometimes continued throughout their whole height without any diminution, but are oftener broken into stages with a successive reduction in their projection, and not unfrequently in their width also, in each; the set-offs dividing the stages are generally sloped at a very acute angle: the

S Remi, Rheims.

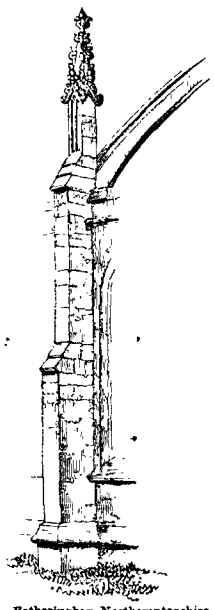


Salisbury Cathedral, circa 1250.

buttresses terminate at the top either with a plain slope dying into the wall, or with a triangular head (or pediment) which sometimes stands against the parapet, sometimes below it, and sometimes rises above it, producing something of the effect of a pinnacle (as at Lincoln, Plate 38, and Southwell minster, Plate 39). The buttresses at the angles of buildings in the Early English style usually consist either of a pair, one standing on each side of the angle (see Pottern, Plate 39), or of one large square buttress entirely covering the angle, and this is sometimes surmounted by a pinnacle, as at the east end of Battle church, Sussex; pinnacles on buttresses of other kinds in this style are very rare, and are indications that the work is late[c]: the angles of Early English buttresses are very commonly chamfered off, and are occasionally moulded: with this style flying buttresses seem first to have been used[d], but they did not become common till a subsequent period. In the Decorated style the buttresses are almost invariably worked in stages, and are very



Orton-on-the-Hill, Leicestershire, circa 1330.



Fotheringhay, Northamptonshire, circa 1440.

They are to be found on the south side of the nave of the cathedral of Seez, and the north side of the choir of that of Auxerre in France.

[d] At the cathedral and La Petite Eglise, at S. Dié, in France, are plain flying buttresses of a style corresponding apparently with our Norman, and from these and other examples it appears that on the continent they were used earlier than in England. This remark only applies to flying buttresses which stand completely free above the roof of the side aisles. The half arches over the triforium at Durham, Norwich, and elsewhere, springing from the outer wall of the aisle to support the wall of the clerestory, are in principle flying buttresses, although under the roof of the aisle; they are good Norman work. (See ARCH-BUTTRESS.)

often ornamented, frequently with niches, &c., with crocketed canopies and other carved decorations; and they very commonly, in large buildings, terminate in pinnacles, which are sometimes of open work, forming niches or canopies for statues, as at Gadsby (Plate 40): with the introduction of this style the angle buttresses began to be set diagonally, as at the beautiful chapel on the south side of the church of S. Mary Magdalene, Oxford (Plate 40). In the Perpendicular style, the buttresses differ but little in general form and arrangement from the Decorated; but the ornaments of the buttresses in each of the styles partook of the prevailing character of the architecture, and varied with it: thus in the later specimens of the fifteenth century they are more frequently panelled than at any previous period, as at S. Lawrence church, Evesham, and the Divinity School, Oxford. (Plate 41.)

"Erunt etiam in eodem muro quatuor ostia, &c. &c. cum uno bono *botras* et substantiali inter finem dicti muri et le sowthgavill."

Cont. for Durham Dorm. 1398. Hist. Dunelm. Scrip. tres, clxxx.

"And aither of the said Isles shal have six mighty *Botrasse* of Fre stone clen-hewyn; and every *Botrasse* fynisht with a fynial."

Contract for Fotheringhay Church, p. 22.

"A body *Boterasse* and a corner *boterasse*." William of Worcester, Itin., p. 269.

"A *bottres* made w^t^ harde asheler of Kent l. foot."

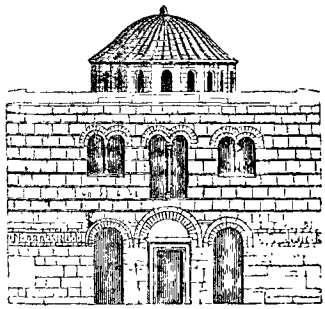
Reperacions done within the Kyng's Tower of London. Bailey's Hist. of the Tower, Appendix, vol. i. p. xxviii.

Byzantine Architecture. This term includes the several styles of architecture which were employed in the Byzantine empire from the foundation of Constantinople, A.D. 328, to its final conquest by the Turks in 1453. M. Couchaud[e] divides it into three periods: the first from the time of Constantine to the middle of the sixth century, of which very few examples remain, but which are amply described by Eusebius; the second period, including the time of Justinian, and extending to the eleventh

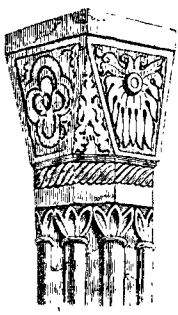
[e] Eglises Byzantines en Grèce par A. Couchaud, architecte. Paris, 1841, 1842. See also Instructions du Comité Historique du Gouvernement Français. 4to. Paris, 1842. Texier, memoire sur les Eglises de Salonique. Bull. Archæol., tom. iv. p. 523; Blouet, Expedition scientifique de Morèe; Dubois de Montperreux, Voyage au Caucase, Par. 1839.

century, comprises the greater part of the buildings now remaining that belong purely to this architecture; the third period, from the eleventh century to the final conquest of Greece by the Turks, shews the influence of the Venetian conquests, and exhibits a mixture of Italian features and details. At this period the pointed arch is frequently used, and fresco paintings take the place of the mosaics so profusely used in the earlier styles. The ground-plans also approach more nearly to the Latin form; the fronts are terminated by pediments, which are not found in the earlier period, and the windows are closed by slabs of stone or marble, pierced with round holes to admit light.

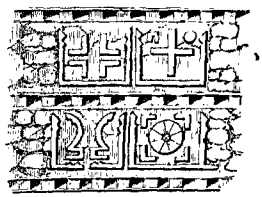
The plan of the Grecian or Byzantine churches was usually that of the Greek cross, with a large cupola rising from the centre, and semi-cupolas crowning the four arms, commonly having three apses towards the east. The arches were generally semicircular, sometimes segmental, or of the horse-shoe form. The capitals of columns were little more than square or rounded blocks, tapered downwards, and adorned with foliage or basket work.



S. Nicodemus Athens.



The masonry of Byzantine churches usually has horizontal courses of brick introduced in a similar manner to Roman work, and frequently also vertical lines of the same material. The surface of the wall is also ornamented on the exterior with tiles, formed into various figures, such as the Gamma, and others similar. The inner surface of the walls is richly ornamented with mosaics, which may be considered as a feature of these styles, though they may



S. Nicodemus, Athens.

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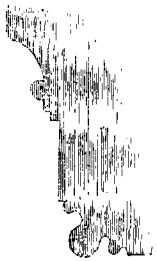
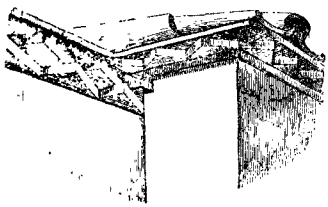
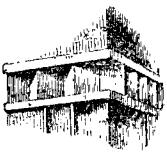
occasionally be found in late Roman work. The arches of the windows are semicircular, and formed either entirely of brick or of bricks and stone alternately. The mouldings are of a marked character, distinct from the Roman, with a bold projection, and the edges generally rounded off: they are commonly ornamented with sculptured foliage in low relief, and frequently with mosaics or painting also. A sort of zig-zag ornament, laid flat in a hollow, with the points outwards, is of frequent use in bands, along the face of the building, and especially under the eaves, in the place usually occupied by the cornice or the corbel-table. The foliage is of a peculiar stiff kind, somewhat resembling the ancient Greek, but still having a character of its own. The constant use of the apse is a marked feature, and its plan is usually circular within and polygonal without. The church of S. Sophia at Constantinople may be considered as the type of Byzantine architecture. The examples in Greece and the neighbouring countries are very numerous: the churches of Bonn, &c., on the Rhine bear some resemblance to it, and there are some similar examples in France. The domical vaulted cupolas, which are perhaps the most marked characteristic of this style, are not found in England[f].





Church of S. Mary the Virgin at Mistra.



Mistra.

S. Nicodemus, Athens.

Church of S. Mary the Virgin at Mistra.

[f] Mr. Hope, in his History of Architecture, has argued, with considerable ingenuity, that the Mohammedan mosques were borrowed from this source, and that thus the architecture of Constantinople spread wherever Islamism was established, from India to Spain; and that the Arabian, the Persian, and the Moorish styles were all derived from the same source; but unfortunately the known dates of ex-

Pendentives, or Squinches, across the angles of a square building to carry a circular or polygonal upper story or domical vault, seem to have been first used in this style, and are said to have been the invention of Isidorus, the architect who rebuilt the church of S. Sophia[g], in the sixth century. The doorways of this style are commonly square-headed with a semicircular, or in the later specimens sometimes a pointed, arch over the flat lintel, the intermediate space or tympanum being sometimes left open, sometimes closed and filled with ornament.

CABINET, Fr. and Ger., *Gabinetto*, Ital.: a retired chamber appropriated to study, writing, private converse, or the custody of papers, of curiosities, and of the most precious pictures. The word is also often employed for any small room appended to a larger one, whatever its purpose may be. The *tablinum* and *cubiculum* of the ancients were equivalent to our *cabinet*. The EXEDRA was also employed for private conversation. A cabinet of pictures, of natural history, or curiosities, may be understood in a larger sense as including a series of rooms or gallery, the *pinacotheca* of the ancients. (See CLOSET.)

CABLE-MOULDING, *Tore tordu, Torsade, Cable*, Fr.: a bead, or torus moulding, cut in imitation of the twisting of a rope, much used in the later period of the Norman style. (Plates 115, 117, fig. 4.)

CABLING, *Rudenture*, Fr., *Rudente*, Ital.: a round moulding frequently worked in the flutes of columns, pilasters, &c., in classical architecture, and nearly filling up the hollow part: they seldom extend higher than the third part of the shaft.

isting buildings do not harmonize with this theory, and the resemblances which may occasionally be traced are probably in a great degree accidental, both being derived from the same common source, Roman. The very old churches of Italy and Germany, as well as those of France, more closely resemble the basilical churches of Rome than those of Constantinople, and but very seldom can the Greek cross be detected in them. Venice, it is true, by its nearness, and still more by its commerce with Greece, was induced to hire Greeks for the building of S. Mark's. S. Antonio di Padua somewhat resembles a Greek church; but, these two excepted, *all* the other old churches, in Western Europe, are after the Latin and not the Greek church model. Some of the churches in Sicily shew Greek detail, with the Latin plan and distribution.

[g] See Dallaway's Constantinople, 4to., 1797, p. 52, and Gibbon's Roman Empire, vol. vii. p. 117, and vol. xii. p. 145.

CAEN-STONE, the quarries near Caen appear to have been worked from a very early period; and from the excellent quality of the stone for building purposes, and the facility of water carriage, it was extensively used in several parts of England. There is a licence, May, 1460, to the abbot of Westminster to import Caen-stone for the repairs of the monastery, given in Rymer, xi. 452. It was an article of importation as late as Mary; for in the Custom-House rates, 1582, occurs "Canestones, the tun, 6*s.* 8*d.*"

CALYON, *Caillou*, FR.: flint or pebble-stone, such as is used in the eastern counties and in Sussex, and other chalk districts.

"Calyon rounde stone, *rudus*. *Hic rudus esto lapis durus pariterque rotundus.*" Prompt. Parv.—"Calyon, stone, *calion.*" Palsg. See churchwardens of Walden, accounts 1466-7.—Cost of making the porch "for the foundacyon, and calyon and sande." Hist. of Audley End, 225.

"The same to be wrought with *calion* and *breke*, with foreyns."
Accounts of Little Saxham, ap. Gage's Suffolk, p. 140.

CAISSONS, *Cassoni*, ITAL.: a term adopted from the French for the sunk panels of flat or arched ceilings, soffits, &c., the *Lacunaria* of the ancients. (See LACUNAR.)

CAMBER-BEAM, a beam curved slightly upwards.

CAMPANILE, *Campanile*, ITAL.: a name adopted from the Italian for a bell-tower; they are generally attached to the church, but are sometimes unconnected with it, as at Chichester cathedral, and are sometimes united merely by a covered passage, as at Lapworth, Warwickshire. There are several examples of detached bell-towers still remaining, as at Evesham, Worcestershire; Berkeley, Gloucestershire; Walton, Norfolk; Ledbury, Herefordshire; Chichester, Sussex; and a very curious one, entirely of timber, with the frame for the bells springing from the ground, at Pembridge, Herefordshire. At Salisbury a fine Early English detached campanile, 200 feet in height, of which the lower part was of stone in two stories, surmounted by a timber turret and spire, stood near the north-west corner of the cathedral, but was destroyed by Wyatt.

CANOPY, (from *Conopeum*, LAT., the tester and curtains of a bed; literally a mosquito net, being derived from the Greek

κώνωψ, a gnat,) *Dais*, Fr., *Baldacchino*, Ital.: any projecting covering over an altar, statue, or other object; a CIBORIUM or BALDAQUIN.

"*Canopeum* quod suspenditur super altare."

Necrologium Ecclesiæ Par. ap. Ducange.

"*Conopeu, conopieu.* Voile, rideau, *conopeum.*"

Roquefort, Glossaire de la langue Romane.

"CANOPE, *canopeum.*" Prompt^m. parvul^m. "*Canapy* to be borne over the sacrament or over a kynges head. *palle, ciel.*" Palsgrave.

"Within the said Quire, over the High Altar, did hang a rich and most sumptuous *canapie* for the Blessed Sacrament to hang within it, which had two irons fastened in the French Peere, very finely gilt, which held the *canapie* over the midst of the said high Altar." Rites of Durham, p. 6.

"..four antient gentlemen . . holdinge upp a most rich *Cannopye* of purple velvett tached about with redd silke and gold fringe. . . . to beare it over the said Image with the Holy Sacrament, carried by two Monkes about the church." Ibid. p. 11.

In Gothic architecture, an ornamental projection over doors, windows[h], &c.; a covering over niches, tombs, &c. Canopies are chiefly used in the Decorated and Perpendicular styles, although they are not uncommon in the Early English, and may be occasionally found over the heads of figures, &c., in late Norman work. Early English canopies over niches and figures are generally simple in their forms, often only trefoil or cinquefoil arches, bowing forwards, and surmounted by a plain pedi-

[h] Mr. Rickman, somewhat unfortunately, selected the term *canopy* to indicate the *hoodmould* (or *dripstone*, as he called it) of an arch when it is ornamented with crockets and a finial. His definition is as follows. "The tablet running round doors and windows is called a *dripstone*, and if ornamented, a *canopy*." Ed. 1848. p. 52. This is totally at variance with the genuine sense of the word as shewn by the authorities quoted at the beginning of the above article. A true canopy is a roof, which may be supported upon pillars, or, if attached to a wall by one or more sides, must be freed from its surface above as well as below. The term is therefore legitimately applied to the ornamental projections of tabernacle-work over the heads of statues, and to the arched and vaulted coverings of large tombs, when they project completely from the wall, as in the case of Gervase Alard, or when they stand between pier-arches like those of Aymer de Valence, or De Luda. An arch formed in the thickness of the wall, completely receiving the tomb and having merely an ornamental face, can only be termed a canopy by a licence, which may perhaps be allowed for convenience sake, inasmuch as a *roof* is thus provided for, but certainly a mere *crocketed hoodmould* has no claim to be called a canopy. (R. W.)

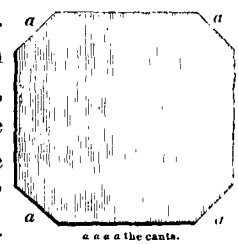
ment, as on the west front of the cathedral at Wells: the canopies over tombs are sometimes of great beauty and delicacy, and highly enriched, as at the tomb of Archbishop Gray in York minster. In Early French work the small canopies over figures, &c., were often of more complicated forms than are usual in England, as at the doorways of Chartres cathedral: at the east end of Bayeux cathedral some figures attached to the upper part of the buttresses have canopies over them terminating in small spires.

In the Decorated style, the canopies are often extremely elaborate, and are so various in their forms that it is impossible to particularize them; some of the more simple of those over figures, niches, &c., consist of cinquefoiled or trefoiled arches, frequently ogees, bowing forwards, and surmounted with crockets and finials (see Lichfield cathedral, Plate 11); some are like very steep pediments with crockets and finials on them (see S. Mary's, Oxford, Plate 154, and the canopies over the Queen's images at Northampton and Geddington, Plate 196); others are formed of a series of small feathered arches, projecting from the wall on a polygonal plan, with pinnacles between and subordinate canopies over them, supporting a superstructure somewhat resembling a small turret, or a small crocketed spire: of this description of canopy good specimens are to be seen at the sides and over the head of the effigy of Queen Philippa in Westminster abbey. The canopies over tombs in this style are often of great beauty; some consist of bold and well-proportioned arches with fine pediments over them, which are frequently crocketed, with buttresses and pinnacles at the angles, as those of Gervase Alard, at Winchelsea; of Aymer de Valence, earl of Pembroke, and Edmund Crouchback, earl of Lancaster, in Westminster abbey; and of Bishop William de Luda in Ely cathedral: many tombs of this style, when made in a wall, have an ogee arch over them, forming a kind of canopy with hanging tracery, of which good specimens may be seen in the churches of Aldworth, Berkshire, and West Horsley, Surrey.

In the Perpendicular style the canopies are more varied than

in the Decorated, but in general character many of them are nearly alike in both styles; the high pointed form (like that at S. Mary's, Oxford, Plate 154) is not often to be met with in Perpendicular work; a very usual kind of canopy over niches, &c., is a projection on a polygonal plan, often three sides of an octagon, with a series of feathered arches at the bottom, and terminating at the top either with a battlement, a row of Tudor flowers, or a series of open carved work. The canopies of tombs are frequently of the most gorgeous description, enriched with a profusion of the most minute ornament, which is sometimes so crowded together as to create an appearance of great confusion. Most of our cathedrals and large churches will furnish examples of canopies of this style.

CANT, CANTED, a term in common use among carpenters to express the cutting off the angle of a square. "Any part of a building on a polygonal plan is also said to be *canted*, as a *canted* window, or oriel, &c. The survey of the royal palace at Richmond, taken 1649, described 'one round structure or building of freestone,' called 'the *canted* tower.'" Vetusta Monumenta, vol. ii.[1]



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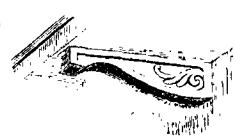
CANTALIVER, a kind of bracket used to support eaves, cornices, balconies, &c., usually of considerable projection.

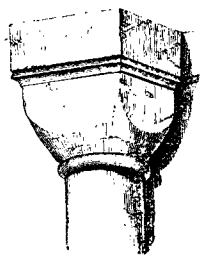


CAPITAL, CAP, *Chapiteau*, FR., *Capitello*, ITAL., Knauff, Capitäl, GER. *Capitulum*, VITRUVIUS. The head of a column, pilaster, &c. (Plate 56.) This term was brought into the English language by the writers of the Renaissance in imitation of the *Capitulum* and *Capitello*. The genuine English word was CHAPITER, and its diminutive CHAPITRELL. In classical architecture, the orders have each their respective capitals, which differ considerably from each other, but their characteristics are so easily distinguished that it may be sufficient to refer for them to Plate 44; there are, however, considerable differences to be found in a few of the ancient examples, as in the

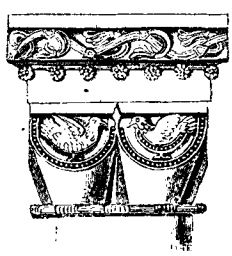
[1] E. J. Willson's Glossary to Pugin's Specimens.

Corinthian orders of the Temple of Vesta at Tivoli, and of the Choragic monument of Lysicrates at Athens; there are also a few capitals totally unlike those of any of the five orders, as in the Temple of the Winds, at Athens. In Egyptian, Moorish, Indian (Plate 96), Norman, and Gothic architecture, they are endlessly diversified.

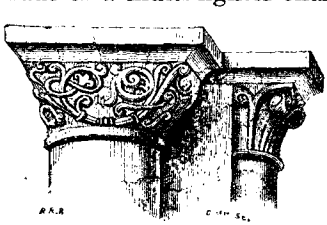
A very common form for plain Norman capitals, especially on small shafts, is one resembling a bowl with the sides truncated, so as to reduce the upper part to a square (usually termed a *cushion capital*); there is also another form, which is extremely prevalent, very much like this, but with the under part of the bowl cut into round mouldings which stop upon the top of the NECKING; these round mouldings are sometimes ornamented, but are often plain; this kind of capital continued in use till quite the end of the style. (See Stoneleigh, Plates 8 and 73; Rochester, Plate 87; Islip, Plate 147.) The endless variety of forms and enrichments given to Norman capitals when ornamented, renders it impossible to particularize them, but a tolerably correct idea of their character may be obtained by referring to several of the Plates given in this work, especially Plates 6—11, 13—20, 45—52. In the early part of the style they were generally of rather short proportions, but they afterwards became frequently more elongated, and the foliage and other decorations were made of a much lighter character, approximating to the Early English: in French work, late Norman capitals have often a strong resemblance to those of the Corinthian order (Soissons and Blois, Plate 48), and there are examples of the same kind in



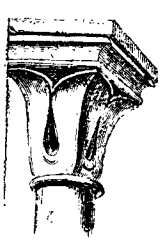
Cassington, Oxon.



Steetley, Derbyshire.



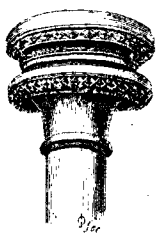
Gloucester Cathedral.



Easton, Hants.

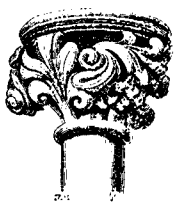
England, at Canterbury cathedral, and Oakham castle, Rutland. (Plate 47.)

Early English capitals are not so much diversified as Norman, although there are many varieties; they are very frequently entirely devoid of carving, and consist of suits of plain mouldings, generally not very numerous, which are deeply undercut so as to produce fine bold shadows, and there is usually a considerable plain space, or BELL, between the upper mouldings and the necking; occasionally a series of the toothed ornament, or some other similar enrichment, is used between the mouldings: when foliage is introduced it is placed upon the bell of the capital, and, for the most part, but few if any mouldings, beyond the abacus and necking, are used with it; the leaves usually have stiff stalks rising from the neck of the bell, hence called technically "stiff-leaf foliage," but almost always stand out very boldly, and with great freedom, so as to produce a very striking and beautiful effect, and they are generally very well worked, and often so much undercut that the stalks and more prominent parts are entirely detached (Plates 49, 50). The character of the foliage varies, but by far the most common, and that which belongs peculiarly to this style, consists of a trefoil, the two lower lobes of which (and sometimes all three) are worked with a high prominence or swelling in the centre, which casts a considerable shadow; the middle lobe is frequently much larger than the others, with the main fibre deeply channelled in it. Occasionally animals are mixed with the foliage, but they are usually a sign that the work is late. In Early French work, the capitals are generally of considerably longer proportions than in English, and are usually not nearly so much covered with foli-



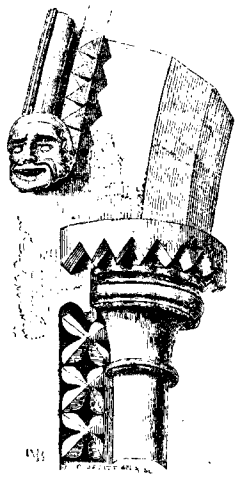
Hereford Cathedral.

Haseley, Oxon.

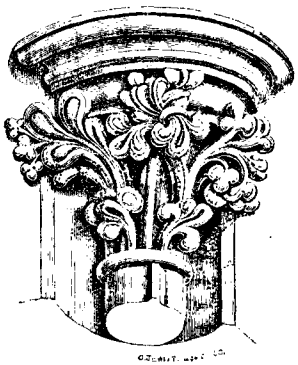


Rushden, Northamptonshire.

age, the leaves rising singly from the top of the necking, and terminating under the abacus with a curl, or a few small lobes; sometimes the alternate leaves only reach as high as to the abacus, the intermediate ones rising only about half way up the bell, upon the principle of the Corinthian capital (see Blois, Plate 48): on the round single pillars, so repeatedly found in the French cathedrals and large churches, the capitals frequently have two or three tiers of leaves on them, and both in proportion and general effect have a striking resemblance to the Corinthian, as at Auxerre; Laon; Lisieux; Notre Dame, Paris; Senlis, &c.

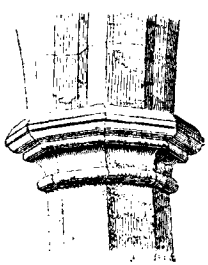


Nun Monkton, Yorkshire.

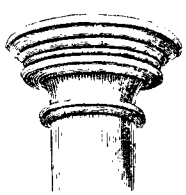


S. Mary le Wigford, Lincoln.

In the Decorated style (Plate 51), the capitals very often consist of plain mouldings either with or without ball-flowers or other flowers worked upon the bell, though they are frequently carved with very rich and beautiful foliage; the mouldings usually consist of rounds, ogees and hollows, and are not so deeply undercut as in the Early English style; the foliage is very different from Early English work, and of a much broader character, many of the leaves being representations of those of particular plants and trees, as the oak, ivy, white-thorn, vine, &c., which are often worked so truly to nature as to lead to the supposition that the carver used real leaves for his pat-



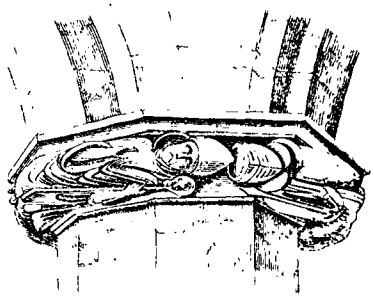
Sandhurst Church, Kent.



Hampton Poyle, Oxon.

tern; they are also generally extremely well arranged, and without the stiffness to be found in Early English foliage.

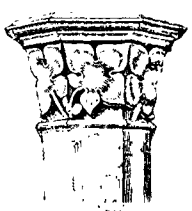
In some districts, Decorated capitals, and occasionally also those of earlier date, are ornamented with figures, with very little or no admixture of any other kind of enrichment, as at Adderbury, Hanwell, Hampton Poyle, Oxon (Plate 51), and Cottingham, Northants.



Cottingham, Northants.

Perpendicular capitals (see Plate 52) are most usually plain, though in large and ornamented buildings they are not unfrequently enriched with foliage, especially early in the style: when the shafts are circular, it is very common for the necking only, or for the necking, the bell, and the first moulding above it, to follow the same form, the upper mouldings being changed into an octagon; ogees, beads, and hollows are the prevailing mouldings; much of the foliage bears considerable resemblance to the Decorated, but it is stiffer and not so well combined, and the leaves in general are of less natural forms; towards the latter part of the style there is very frequently a main stalk continued uninterruptedly in a waved line, with the leaves arranged alternately on opposite sides, as at Upwey. (Plate 52.) See ABACUS.

Ewelme, Oxon.



Christ Church Cloisters, Oxford.

CAPUT ECCLESIÆ. In ancient descriptions the *caput* or head of the church is usually the east or altar end, but is sometimes employed for the opposite extremity, as the following examples shew. Ducange appears to limit this expression to the altar end or *capitium*. (See FRONT.)

"fenestre in *capite ecclesiæ* retro magnum altare."

Chapter Acts. Exeter ap. Lyttleton.

"magna fenestra vij luminarum in *capite occidentali* navis ecclesiæ."
W. de Chambre, ap. Raine, 132.

"murus chorum circuiens in circinatione illa pilariorum in *capite ecclesiæ*."
Gervase de comb., p. 1294. l. 49. (where the east end is meant).

". . . . coram beata virgine sedente cum filio super columpnam ante *caput occidentale* dictæ capellæ." W. Wittlesey, 750.

CAROL, Carrol, Carrel: a small closet or enclosure to sit and read in. The term is also applied to a window, doubtless a bay window[k]. In the inventories of the priory of Finchale this word occurs twice in the list of furniture of the Camera, in 1354, and again in 1360[l].

"Opus carpentarium etc. circa armariolum et *studia* Noviciorum (in claustro Dunelm.) et opus vitreum ibidem se extendit ad xiij$^{l.}$ xv$^{s.}$ et ultra."
Hist. Dunelm. Script. tres, celxxiij.

"In every wyndowe (of the cloyster) iij pewes or *carrells*: where every one of the old monks had his *carrell* severall by himselfe, that when they had dyned, they dyd resorte . . . . and there studyed upon there books."
Antient Rites of Durham, p. 70.

"Made new in the quene's dynyng chambre a great *carrall wyndow* stoundyng on the west syde . . laide over the *carrall wyndow* a great piece of tymber that berith the roffe above hed." Abstracte of certayne Reperacions done within the King's Towr of London. Temp. Hen. VIII. Bailey's Hist. of the Tower, App., vol. i. p. xix.

Carola, amongst other meanings, is applied to any place enclosed with partitions or screens. "Processio fit per *carolas*," that is, to the screened chapels. It is sometimes used for the rails themselves. "Carollæ ferreæ ante crucem et S. Radegundam." Iron rails are termed *caroles* in Normandy, and elsewhere in France. (Ducange). Also this term was applied to the aisles of French churches that have screened chapels on one side. (Accounts of building the church of S. Pierre d' Aire sur la lys. Fifteenth century. Morand. Paris. 1844. p. 10.)

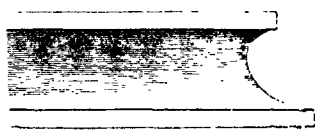
CARTOUCH, *Cartouche*, FR.: a term adopted from the French for a tablet, either for ornament or to receive an inscription, formed in the resemblance of a sheet of paper with the edges rolled up; also applied to modillions used under a cornice.

[k] In old engravings, &c., figures are sometimes represented studying in enclosed seats with their books on a broad desk before them, somewhat resembling a modern schoolmaster's desk, which in all probability are *carrols*; representations of these may be seen at pages 8 and 11 of Dr. Dibdin's Supplement to the Bibliotheca Spenceriana.

[l] Pp. xxxvj. & li.

CARYATIDES, *Cariatidi*, ITAL.: a name given to figures, applied instead of columns in Grecian architecture, as at the Erechtheum at Athens.

CASEMENT, a frame enclosing part of the glazing of a window, with hinges to open and shut. Also an old English name for the deep hollow moulding, similar to the *scotia* of classical, or *cavetto* of Italian, architecture. It is extremely prevalent in Gothic architecture, in cornices, door and window jambs, &c., especially in the Perpendicular style, and is frequently enriched with running patterns of foliage. (See SCOTIA.)



"A *casement* with levys (leaves), ... with trayles (tendrils or stalks), ... a lowering casement (a drip)." William of Worcester, p. 220.

"Vinettes ronning in *casementes*." Lydgate's Boke of Troye.

"Either of the said long (brass) plates for writing shall be in breadth to fill justly the *casements* provided therefore." (See CHAMPE.)

Beauchamp Contracts.

CASTELLE, CASTELLUM, the receptacle in which the water was collected and heated for the public baths of the Romans: some of these were large erections containing many vaulted rooms or cisterns capable of holding a prodigious quantity of water.

"There lay in a chapelle at the White Freres a rich marchaunt caullid Ranulphus de Kyme, whos image was thens taken and set at the south ende of the new *Castelle* of the conducte of water in Wikerford. There is another new *Castelle* of conduct hedde *trans Lindim flu:* and booth these be servid by pipes derivid from one of the houses of Freres that were in the upper part of Lincoln." Leland's Itinerary, vol. i. fol. 34.

CATACOMBS, *Catacombe*, ITAL.: subterraneous vaults or excavations used as burying-places: those at Rome were resorted to by the early Christians as places of worship in time of persecution; and the crypts under churches are supposed to be in imitation or remembrance of them.

CATHEDRAL, *Cathédrale*, FR., *Cattedrale*, ITAL., Dom Kirche, Stifts-Kirche, GER.: the principal church of a diocese, in which the bishop's *cathedra* or throne is placed.

CAULICOLI (from the Latin *Caulis*, a stalk), *Caulicoles*, FR., *Caulicoli*, ITAL., Stengel, GER.: in the Corinthian capital (Plate

44), eight stalks, one placed between each leaf of the upper row. Each stalk branches into two curled leaves, the larger of which supports one of the principal or angle volutes of the capital; and the smaller sustains one of the intersecting volutes in the middle of the face of the capital.

CAVÆDIUM, a court in the houses of the ancients. (See ATRIUM.)

CAVETTO, *Gorge, Nacelle, Cavet,* FR., *Guscio,* ITAL.: a concave moulding of one quarter of a circle, used in the Grecian and other styles of architecture. (Plate 110.) The *hollow chamfer* of the mediæval styles.

CEELE, SEELE, *Capocielo,* ITAL.: a canopy.

"The King, then being bareheded, ... shall goo vndre a *ceele,* or canape, of cloth of gold bawdekyn, with iiij staves and iiij bellis of siluer and gilt, the same to be born by the Barons of the v ports." Rutland Papers, p. 10.

CEILING, Cyling, Selure, Seeling, *Plafond, Lambris,* FR., *Soppalco, Cielo, Palco,* ITAL., Stubendecke, GER.: the under covering of a roof, floor, &c., concealing the timbers from the room below; now usually formed of plaster, but formerly most commonly of boarding; also the under surface of the vaulting in vaulted rooms and buildings. During the middle ages the ceilings were generally enriched with gilding and colouring of the most brilliant kind, traces of which may often still be found in churches, though in a faded and dilapidated condition; plaster and wood ceilings under roofs are often made flat, as at Peterborough cathedral and S. Alban's abbey[1], but they frequently follow the line of the timbers of the roof, which are sometimes arranged so as to give the shape of a barrel vault, especially in Early English and Decorated work, as in the nave of Hales Owen church, Salop, and the old church (now destroyed) of Horsley, Gloucestershire; in these two styles, when the ceilings

[1] The ceilings at Peterborough and S. Alban's are painted: the former is considered to be the oldest in existence. There is still remaining (or was two years ago) a small portion of a flat painted wood ceiling, in a ruinous condition, at Horton priory, Kent. In churches it is very common, in Perpendicular work, to find the flat surface of a wooden ceiling painted blue, with gilt stars upon it, which are generally made of lead. There are some remains of painting on stone-vaulted ceilings at the east end of the north aisle of S. Mary's church, Guildford, and under the organ in Winchester cathedral.

are of this form, there are seldom many ribs upon them, and sometimes only a single one along the top; there is a portion of a plaster ceiling at Rochester cathedral, of Early Decorated date, which has very well moulded wood ribs; it is of irregular form, from being made to suit the shape of the roof. Another very common kind of ceiling in churches, especially in the Perpendicular style, consists of a series of flat surfaces or cants formed on the timbers of the roof, somewhat resembling a barrel vault; these are frequently without ornament of any kind, but are often enriched with ribs, dividing them into square panels, with bosses or flowers at the intersections. In old work, flat ceilings are always in some degree enriched, most usually with ribs crossing at right angles, with bosses at the intersections, and sometimes they are ornamented with most elaborate carvings, as at Cirencester church, Gloucestershire. Wooden ceilings were occasionally formed in imitation of stone groining, with ribs and bosses, as at York minster, the choir of Winchester cathedral, the cloisters of Lincoln, Warmington church, Northants, and the old nave (now destroyed) of S. Saviour's church, Southwark. In the time of Elizabeth and James I. the ceilings were generally of plaster, and ornamented with ribs, &c., at the intersections of which there are sometimes small pendants; they are most usually flat, but are sometimes arched, especially over galleries in large houses.

The ceiling in churches immediately over the Altar, and occasionally also that over the roodloft, is sometimes richly ornamented, while the remainder is plain, as at Ilfracombe, Devon. This custom continued as late as to the time of Charles II., and a specimen of that age may be seen at Islip, Oxon.

This term was also applied to the plastering or wainscoting of the walls.

"Lambriz, *wainscot* or *seeling worke*." Higins, 198.

"Item, patri Roberto de Novo Mercato, pro *celura*, pavimento, calce, et aliis necessariis, ad capellam patrum Prædicatorum, ubi Regina jacet, iiij. li. xvij. s. ixd." Accounts of the Executors of Queen Eleanor, A.D. 1291, Botfield, p. 108.

"With semliche *selure*, yscet on lofte,
As a parlement hous, ypeynted aboute." Piers Ploughman's Creed, l. 399.

"With craftye archys reysed wonder clene,
Enbowed ouer all the worke to cure,
So merueylous was the *celature*[m],
That all the rofe and closure enuyrowne,
Was of fyne golde plated vp and downe,
With knottes graue wonder curyous,
Fret full of stones ryche and precious."
Lydgate's Boke of Troye.

"A partycion theryn *seeled* w^t^ lyme and here."

"In the same chambre, the playn *selyng* of the est syde thereof w^t^ new waynscot..... *Selyng* of xj wyndowes rownde abowte over hed."

Abstracte of certayne Reperacions done within the Kyng's Tow^r^ of London. Temp. Hen. VIII. Hayley's Hist. of the Tower, App., vol. i. pp. xxvii., xxxi., xxxii.

"vii chambers to be *seeled* vi foote on heghte; and the chapel vii foote. The Hall, at the daysse xv foote of heghte." Gage's History of Hengrave[n], p. 42.

CELL, *Cellule,* FR., *Cella,* ITAL. and LAT., Zelle, Inneres des Tempels, GER.: the naos or enclosed space within the walls of an ancient temple, also applied with appropriate epithets to various apartments in the houses and baths of the ancients, as *cella vinaria, cella frigidaria.* Employed for the small sleeping rooms of the monks in monastic establishments, for rooms in a prison, and to denote a monastery which is dependent on another.

"Thei lyuen more in lecherie,
and lyeth in her tales,
Than suen any good liif,
but lurken in her *selles.*"
Piers Ploughman's Creed, l. 117.

"And sexe copes or seuen, in his *celle* hongeth." Ibid., l. 1473.

The term vaulting cell, is applied by Mr. Whewell to the hollow space between the principal ribs of a vaulted roof. (*Lunette,* FR.)

CENTERING, CENTRE, Sentres, Seyntres, Syuetres, Syntrees, *Cintre,* FR., *Centina,* ITAL.: the temporary support placed under vaults and arches to sustain them while they are in building, usually a frame of wood-work. In Norman architecture, in which the vaulting is constructed with rough unhewn stones, the centering was covered with a thick layer of mortar before the masonry was built upon it, in which the stones were embedded, so that when the centering was removed it remained adhering to the under surface of the vault and exhibiting an exact impression of the boards on which it was spread: numerous

[m] This is the Latin word *cælatura,* carved work.

[n] This contract is miscalled a plasterer's contract by the Editor, but its contents shew it to be a joiner's contract.

examples of this kind of construction are to be found in Norman buildings in all parts of the kingdom*.

"Et idem cementarius . . . inveniet omnia et omnimoda caragia . . . ac instrumenta . . . cum scaffalds, *seymtres* et flekes."

Cont. for Durham Dorm., 1401. Hist. Dunelm. Scrip. tres, clxxxviij.

"Scaffaldyng and *synetres*." Cont. for Catterick Church, p. 11.

"Item, Ricardo Henworth pro factura de la *syntrees* xxd."

Hist. Dunelm. Scrip. tres, ccccxlij.

"*Synetrees* for the archis of the tower." Durham Castle, 1544.

CENTRIE-GARTH, Centrye-garth, (evidently a corruption of Cemetery-garth,) *Cimetière, Cemitère,* FR., *Cimiterio,* ITAL.: a burying-ground.

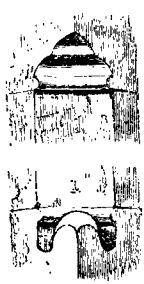
"Att the easte end of the said Chapter-howse, there is a Garth, called the *Centrie-Garth*, where all the priors and monnckes was buryed."

Antient Rites of Durham, p. 51.

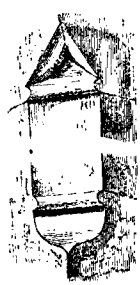
CHAMBER, *Chambre,* FR., *Camera, Stanza,* ITAL., Kammer, Zimmer, Stube, GER.: a room, distinguished from the hall, chapel, &c. The *great chamber* usually adjoined, or was contiguous to the hall, and answered to the modern drawing room, or *withdrawing* room. The Latin term *camera* is used to signify an APARTMENT or suite of rooms; the camera of an abbot or prior means his suite of lodgings in the establishment.

CHAMFER, CHAMPFER, *Chanfrain, Ecornure,* FR., *Smusso,* ITAL., Hohl-rinne, GER.: an arris or angle which is slightly pared off is said to be chamfered:

Eaton Ch., Rutland.



Abbey Barn, Glastonbury.



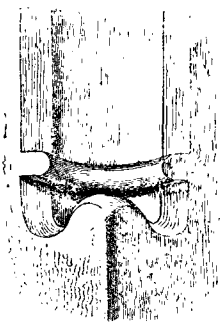
Courtlodge, Godmersham, Kent.

a chamfer resembles a *splay,* but is much smaller, and is usually

* This mode of forming vaults was certainly adopted occasionally by the Romans in rude work, for there is a small one under some of the seats at the theatre at Autun which is so constructed.

taken off equally, or nearly so, on the two sides; it applies to wood-work as well as stone.

The chamfer is sometimes made slightly concave, and is then termed a *hollow chamfer*, (*chamfrain creux*). See MOULDING for other varieties. In the Early English and Decorated styles, more especially in the former, chamfers have frequently ornamental terminations of several kinds, some of which are sufficiently marked to be characteristic of the date of the architecture, and they are more varied and produce a stronger effect than might be expected in such minute features. The angles of Early English buttresses are very commonly chamfered[o]. (See Plate 135.)



Haseley, Oxon.

CHAMPE, CHAMP, *Champ*, FR., *Campo*, ITAL.: the field or ground on which carving is raised.

"A *champ*, ashler." William of Worcester, p. 269.

"All the *champes* about the letter to be abated and hatched curiously to set out the letters." Cont. for the tomb of Richard, Earl of Warwick, in Dugdale's Warwickshire.

CHANCEL[p], *Chancel*[q], *Choeur*, FR., *Coro*, ITAL., Chor, Altarplatz, GER.: the choir or eastern part of a church appropriated to the use of those who officiate in the performance of the services, and separated from the nave and other portions in which the congrega-

[o] See Higham Ferrers, and Southwell, Plate 39; Southwell, Plate 51; Newark and Cromer, Plate 52; Warmington, Plate 76; and Plate 135.

[p] Among the abuses for which the Reformation has been made a pretext, is the neglect of the proper repair of the chancel by those parties whose duty it is to keep it not only in repair, but in a decent and comely state fit for Divine Service. In many cases it has been suffered to fall entirely to decay, in others it has actually been pulled down to save the expense of keeping it in repair, as at New Malton church, Yorkshire; Charminster, Dorsetshire; &c., &c.

At Dunster, Somersetshire, although externally it is tolerably sound, its internal state is most unworthy of the ancient family to whom it belongs.

[q] The word *Chancel*, or *Cancel*, is confined by modern French writers to the rails or screen-work with which the space is enclosed or separated from the rest of the church, the space itself being the *choeur*.

tion assemble by a screen (*cancellus*), from which the name is derived. The term is now generally confined to parish churches, and such as have no aisle or chapels round the choir. In some churches, in addition to the principal chancel, there are others at the ends of the side aisles, &c.; for the same term was originally applied to any chapel that was screened off from the rest of the church, as in the first quotation that follows. (See CHOIR.)

"Præcipimus vobis quod *cancellum* beatæ Mariæ in ecclesia Sancti Petri infra ballium Turris nostræ London', et *cancellum* beati Petri in eadem ecclesia, et ab introitu *cancelli* beati Petri usque ad spacium iiij pedum ultra stallos . . . bene et decenter lambruscari faciatis." Order for the repair of the Chapel of S. Peter ad Vincula in the Tower, an. 1240. Bailey's Hist. of the Tower, vol. i. p. 118, 119.

"In nova construccione *cancellæ* ecclesiæ de Gygleswyke, cum empcione plumbi, meremii, et factura fenistrarum ejusdem *cancellæ*, &c." Priory of Finchale, (an. 1484-5,) cccixix.

"So xulde every curat in this werde wyde,
3eve a part to his *chauncel* i-wys." Coventry Mysteries, p. 71.

"The beames and brands of the steeple fell downe on every side, and fired the other thre partes, that is to saye, the *chauncel* or *quier*, the north ile, and the body of the churche." True Report of the burnyng of the Steple and Churche of Poules in London, A.D. 1561. Archæologia, vol. xi. p. 76.

"Til that the bel of laudes gan to ring,
And freres in the *chaunsell* gon to sing." Chaucer, the Miller's Tale, fol. 14.

CHANTRY, Chauntry, *Chantrerie*, FR.: an ecclesiastical benefice or endowment to provide for the chanting of masses; it was very commonly a testamentary bequest, the testator also directing a chapel to be built, often over or near the spot where he was buried, in which the masses were to be celebrated for the especial benefit of the souls of himself and others named in his will; hence the term has come to be sometimes applied to the chapel itself. The founding and endowing of these private chantry chapels had become a very common practice among the wealthy classes previous to the Reformation, as is shewn by the many examples of them still to be found in our churches, but the greatest numbers were in the abbeys and other religious establishments, in which it was considered a privilege to be buried, and where sepulture was not very easily to be obtained except by some such beneficial offering; they are found in various situations, frequently with the tomb of the founder in the middle of

them, as at Fyfield, Berks, (Plate 184,) and are generally enclosed with open screen-work; sometimes they are external additions to a church, but very often, especially in cathedrals and large churches, they are complete erections within it, often between the piers: many of those of late Perpendicular date are most lavishly enriched with mouldings and sculpture in all their parts, and some have been brilliantly painted and gilt. Most of our cathedrals and abbey churches contain specimens of these chapels, as Winchester, Wells, S. Alban's, Salisbury, &c.

Test. Roberti Usher de Estretford, 1392—"Item lego uni parti *cantariæ* in Estretford, quæ per Willielmum de Manton est edificanda, xl^li." Test. Ebor. 178.

Test^m. Thomæ de Dalby Archidiaconi Richmundiæ, 1400—"Item lego & ordino pro unâ *cantariâ* pro perpetuo in dictâ ecclesiâ fundandâ pro animâ meâ & animabus Domini Thomæ Arundele quondam Eboracensis Archiepiscopi, cum ab hac luce migraverit, animabus Ricardi Asty, & Isabellæ uxoris suæ, & liberorum suorum, et Domini Philippi de Bello campo, & omnium fidelium defunctorum, ad valorem xij marcarum annuatim, cccl^i." Ibid. 262.

"Shall purchase and gett a licence of our sovraigne lord the King to stablish, found, create and make a perpetuall *chauntre* of a preist att the aforesaid alter to serve God, and especially to pray to God for the soules of William Plompton, knight, and Alice his wife, my father and moder, &c." Plumpton Corresp., xxxviij.

CHAPEL, *Chapelle*, FR., *Capella*, ITAL., Capelle, GER.: a small building attached to various parts of large churches or cathedrals, and separately dedicated: also a detached building for divine service. Previous to the Reformation nearly all castles, manor houses, and court houses, and the granges of religious establishments, appear to have had private chapels attached to them.

The word chapel is occasionally applied by middle age writers to a parish church, but it generally signifies a building endowed with fewer privileges and immunities, either such as has no proper priest attached to it, or in which the sacrament of baptism was not to be administered, or had no burying ground annexed to it, or which was dependent on a superior church[r]. The term

[r] Chapels had not the right of sepulture, or administering the sacraments, (see Staveley,) nor did they receive tithes. In the Exceptions of S. Ecgbert, Archbishop of York, A.D. 750, it is commanded, "Ut ecclesiæ antiquitus consti-

is also applied to a set of vessels and vestments necessary for the celebration of the services of the church, as in the last quotation below.

Will of Jon of Croxton of Yhorke, chaundeler—1393—"Also it es my will that . . . this chalice with the ij ridels of tapheta, that I boght of Sir Rauf, be gyfen to the Prior of Huntyngton into the new *Chapell* of our Lady, that now es in makyng, to the wirchip of hir auter and help of myne aune saule."

Test. Ebor. 185.

"& ȝit þe *chapelle* standes, þer he weddid his wife." Langtoft, p. 26.

"—the queene that was so meke,
With all her women dede or seke,
Might in your land a *chappell* haue,
With some remembraunce of her graue,
Shewing her end with the pity,
In some notable old city,
Nigh vnto an high way,
Where euery wight might for her pray,
And for all hers that haue been trew."

Chaucer, fo. 368, ed. 1598.

"In exequiis Domini Nicholai Episcopi habuit Ecclesia [Dunelm.] equos, deferentes corpus ejusdem Patris, et unum equum ferentem ij cistulas cum *Capellâ* ejusdem, viz. cum unâ casulâ de rubeo samette, cum largis orariis et multis magnis lapidibus preciosis, in qua celebratur in Die Palmarum; et cum ij tunicis de eodem Panno cum pluribus orfrays et liliis deauratis brudatis; et j capâ, stolâ et manipulâ, et unâ rubeâ albâ brudatâ; et j calico cum lapidibus pretiosis in pede; et j thuribulo argenteo cum pluribus aliis Ecclesiæ ornamentis." A.D. 1257. Durham Wills and Inventories, p. 5.

CHAPITER, Chapetrel, *Chapiteau*, FR.: the capital of a column. (See CAPITAL.)

"The Pillars and *Chapetrels* that the Arches and Pendants shall rest upon."

Contract for Fotheringhay church, p. 21.

"In uno corda longa empta pro le *chapitres* deaurandis et columnis depingendis. 8ᵈ." Ely, Sacrist Roll. 10 E. III.

The rope of course was to suspend the painter during his operations instead of a scaffold.

"120 *Chaptrielles* and bases."

Contract for stalls of S. George's chapel, Windsor. 22 E. IV.

"The head or *chapter* of the piller." Higins, 204.

Moxon, so late as 1677, tells us that we may add a keystone and *chaptrels* to an arch, by which he means the impost mouldings which are the capitals of the arch piers.

tutæ nec decimis nec alia ulla possessione priventur, ita ut novis oratoriis tribuantur."

Chapel answers to the "field-church," in the fourfold division of churches in the statute of Canute; "a field church where a cemetery is not."

In Domesday book are many curious notices of chapels.

CHAPTER-HOUSE, *Chapitre, Salle Capitulaire*, FR., *Capitolo*, ITAL., Capitelhaus, GER.: the apartment or hall in which the monks and canons of a monastic establishment, or the Dean and Prebendaries of cathedrals and collegiate churches, meet for the transaction of business relating to the general body of the society. The most elaborate ornament is frequently employed in the architecture of chapter-houses, and in many cases also they remain more in their original state than the churches to which they are attached; the magnificence and richness which many of them display is very striking, as York, Southwell, Wells, &c. Some are in ruins, as Howden, Yorkshire, and Thornton, Lincolnshire (Plate 30), but even the ruins are deserving of attentive study. At York the stained glass windows remain, and at Exeter the painted roof; at Salisbury and Westminster the original tiled floor; and on the walls of the latter the original painting has recently been discovered[s].

Chapter-houses are of various forms, some parallelograms, as Oxford, Exeter, Canterbury, Gloucester, Chester, Bristol, Rochester, Durham; others octagonal, as Westminster, Howden, York, Wells, Salisbury; Lichfield is an oblong octagon, Lincoln a decagon, and Worcester a circle: their situation also varies, but they are universally contiguous to the church, and are not generally placed westward of the transepts; they often adjoin the cloisters, through which they are approached from the church, as at Bristol and Canterbury, but sometimes they are placed in other situations, and are entered by a passage from the church, as at York, Southwell, Wells, Lichfield. They are often provided with a vestibule, as at Lincoln, Salisbury, Westminster, Bristol, Chester. This appears to be the *Antecapitulum*. (See Ducange.) They were very generally used as places of sepulture; and occasionally there are crypts under them, as at Wells and Westminster.

[s] The present state of this once beautiful building is a disgrace to the country; a mere fraction of the money which has been expended on the palace adjoining would have restored it perfectly.

"Thanne was that *chapitrehouse*,
wrought as a greet chirche,
Corven and covered,
and queyntelche entayled,
With semliche selure,
y-seet on lofte,
As a parlement-hous,
y-peynted aboute."

Piers Ploughman's Creed, l. 395.

"And Syr Phelyp of Maygeres chauncellor to Peter of Lieseignen, Kynge of Cypres, wrote on his tombe as it foloweth, the copye whereof is in y^e^ *chapytre-house* of the freer Celestynes in Paris." Berner's Froissart's Chronycle, vol. ii. c. 40.

The chapter-house in mediæval Latin is denominated *Capitulum* and *Domus Capitularis*. But the former term is often applied to the east end of the church, otherwise called *Capitium* (see CAPUT ECCLESIÆ), and it is necessary to remark this, to avoid errors in translating the chronicled history of buildings. Thus in the following passages the church is meant, and not the chapter-house.

"Hoc anno (1231), cœpit Odo Abbas renovare *Capitulum* Ecclesiæ B. Dionysii Areopagitæ et perfecit illud usque ad finem chori."

Chron. brev. S. Dionys. ap. Acher. Spicil. t. ii, p. 809.

'Hugo Burgundiensis Episc. Lincoln.' "Ecclesiæ suæ *Capitulum* Pariis lapidibus marmoreisque columnis miro artificio renovavit, et totum à fundamento opere sumptuosissimo novuum erexit." Girald. Cambrens.

CHAR, or CHARE, to hew, to work: CHARRED stone, hewn stone. The will of Henry VI. orders the chapel of his new college in Cambridge to be *"vawted and chare-roffed*[t]*;"* that is, the whole roof to be of wrought stone; not with ribs of wrought stone only, filled up with rough stone plastered, as was often practised[u]. This word may, however, perhaps mean only waggon-roofed; *Chare* is a covered vehicle, the roof of which was at that time always tilted.

CHARNEL-HOUSE, *Carnarium, Ossuarium*, LAT., *Charnier*, FR.: a place in the neighbourhood of a churchyard or other cemetery, usually vaulted, wherein the dry bones of the dead, which were disturbed by the grave-diggers, were laid in order. This was often a building complete in itself, having a chapel attached to it in which persons might be interred, and monuments erected to them, and chantries were sometimes endowed in such cases.

[t] Nichol's Royal Wills, 4to., p. 302.
[u] E. J. Willson in Glossary to Pugin's Specimens.

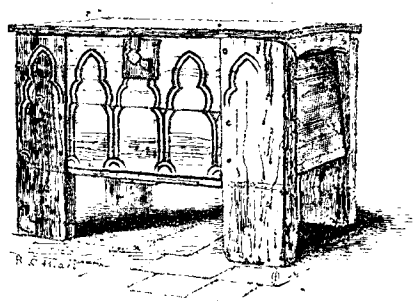
The charnel vault was commonly a kind of crypt under the chapel. Dugdale describes the charnel chapel of old S. Paul's on the north side of the churchyard (p. 131). The present free-school at Norwich is a chapel of the same kind, of which the upper part is a chantry, founded by Bishop Salmon for the daily celebration of mass for the souls of himself, his father and mother, his predecessors and successors. Beneath it is the *Carnarium* (now let to a cheesemonger), but destined by its founder to receive the dry bones from the churchyards of the city.

"In *Carnario* autem subtus dictam Capellam .... ossa humana in civitate Norwyci humata .... ut usque ad resurrectionem generalem honeste conserventur a carnibus integre denudata, reponi volumus, &c."

Deed of foundation, A.D. 1316; ap. Browne De Schola Regia.

An ancient apsidal chapel at Ripon cathedral is thus occupied, and vaults or crypts attached to churches are often similarly employed.

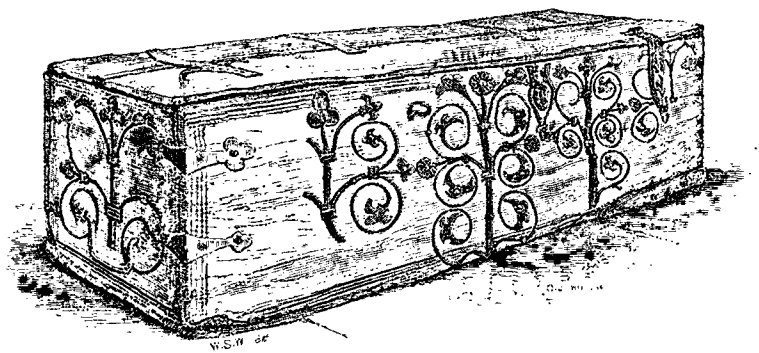
CHEST. Among our ancestors chests appear to have been very important pieces of furniture, serving as receptacles for every kind of goods that required to be kept with any degree of care; they were also placed in churches for keeping the holy vessels, vestments, &c., and many of them still remain[v]. The oldest chests known to exist are of Early English date, as at Climping church, Sussex, and Stoke Dabernon, Surrey; there are also others nearly or quite as old at Graveney and Saltwood in Kent; the latter of these is very highly enriched on the front with panels, tracery, and carving, and is by far the most ornamented of any of this date. There is a peculiarity in the construction of Early English chests which is remarkable: across each end of the lid, on the underside of it, a strong piece



Early English Chest, Graveney, Kent.

[v] Among sacred things, Archbishop Ælfric gives Arca, scrin. Loculus cyste. The synod of Exeter, in 1287, required every parish to provide "cista ad libros et vestimenta."

of wood is fixed, which appears on the outside when the chest is closed, and the end of this and the upright piece at the back angle of the chest are halved together and an iron pin is put through them so as to form a hinge, of which there appears commonly to have been no other; there is often a small pear-



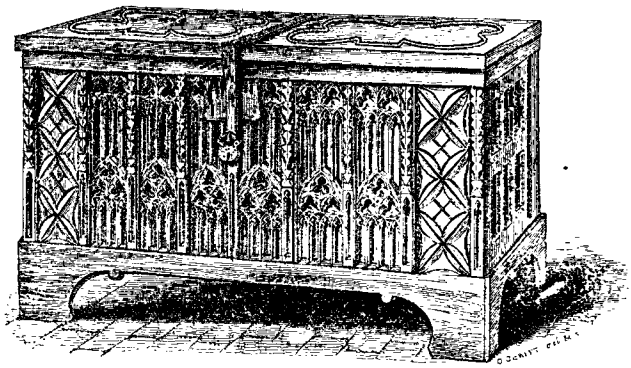
Early English Chest, Church Brampton, Northamptonshire.

shaped piece of iron nailed over the end of the pin to keep it in its place: the carving and ornaments on chests of this date are not in general deeply cut. Many of them are richly ornamented with iron-work, similar to that on doors of the same period, as the cope chests at York, at Lockinge, Berkshire, and Church Brampton, Northamptonshire.

Of Decorated chests there are many examples, as in the churches at Brancepeth, Durham; Haconby, Lincolnshire; Gimmingham, Norfolk; S. Mary Magdalene, Oxford; Faversham and Wittersham, Kent: they are usually highly ornamented with panelling and carving, which, both in this and the preceding style, are commonly confined to the front; but at Huttoft, in Lincolnshire, is a fine Decorated chest with all the four sides panelled, those on the front being richer than the others.

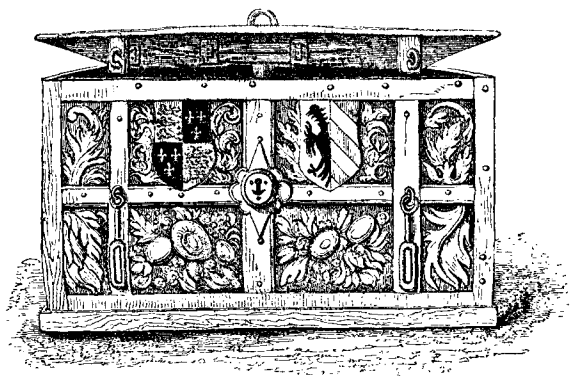
Perpendicular chests are also to be found in various places, as at S. Michael's, Coventry; Oxford chapter-house; S. Mary's, Cambridge, &c.; they in general differ but little from those

of the Decorated style, except in the character of their ornaments; at Harty chapel in Kent is a chest of Perpendicular



Decorated Chest, Gimmingham, Norfolk.

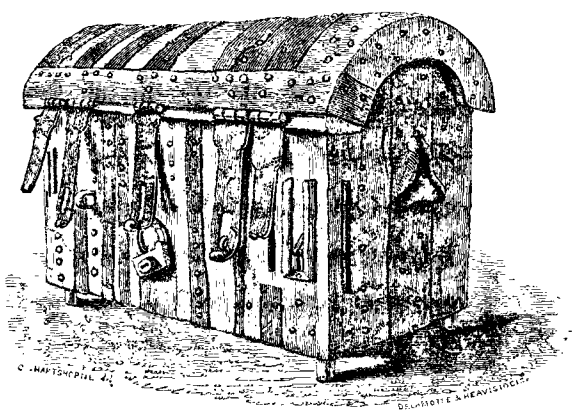
date, with the representation of two armed knights tilting carved on the front. Some of the old chests found in this country are evidently of foreign workmanship, and "Flanders chests" are frequently mentioned in ancient documents; there is a fine example of this kind in the church at Guestling, in Sussex, which has the front and ends very richly panelled. As Gothic architecture lost



Perpendicular Chest, Rockingham Castle, Northamptonshire.

its purity, chests gradually degenerated into the plain boxes which are now placed in our churches to receive the registers; however, for a considerable time they continued to retain a cer-

tain degree of ornament, and were occasionally highly enriched, though in no very chaste style, as at King's Stanley, Gloucestershire, while in houses they were superseded by more convenient articles of furniture: many of the later chests have the lids curved at the top like a trunk, by which name also they seem occasionally to have been called; a deal chest of this kind, banded with iron, exists in Braunston church, Northants. There are some old chests perfectly devoid of ornament, which are banded with numerous iron straps, as at Rockingham castle, and are frequently formed of the hollowed trunk of a single tree, as at Hales Owen, Salop; it is not always easy to tell the date of these, but the probability is that at least the greater part of them are late. There are also chests made of cedar, which



Perpendicular Chest, Rockingham Castle, Northamptonshire.

are of foreign workmanship, and are sometimes mentioned in old documents as "cipress chests;" most of these are of very late date and but little ornamented, and without any very decided characteristics[x]. The term chest is sometimes applied to a coffin; and a chest is occasionally called a coffer. (See Plate 53.)

Testam. Mag^{i}. Joh^{i}. de Wodhous, 1345.—"Item dominæ Aliciæ Cunyers unam *cistam* longam, stantem juxta lectum meum." Testam. Ebor., 15.

[x] At Compton church, Surrey, is a plain chest of this kind lately used for a coal-box.

Testam. Alani de Alnewyk, aurifabri, 1374.—"Unam magnam *cistam* stantem in schopa." Ibid., 92.

Testam. Johˡ. de Clyfford, 1392.—"Item volo quod missale meum notatum, et portiforium quod Grenealke scripsit, cum duobus vestimentis, et calice meo meliori, et melior *cista* mea, quæ est in thesaurario Ebor. pro hujusmodi ornamentis asservandis, perpetue remaneant cantariæ meæ de Bramham, et ligetur cum duabus cathenis ad murum boriale capellæ ubi dicta cantaria debet ordinari." Ibid., 171.

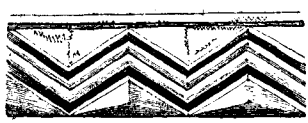
Testam. Nichˡ. de Schirburn., 1392.—"Item lego altari Sanctæ Annæ . . . . unam *cistam* de fir, ferro ligatam." Ibid., 172.

"Una larga *cista de opera Flandrensi*." Hist. Dunelm. Scrip. tres, cclxxxviij.

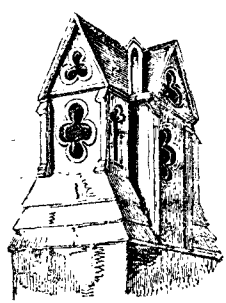
"Atte Norþ ȝate of London heo buryode þis gode knyȝht,
And buryede with hym in hys *chest* þat swerd þat was so bryȝt."
Robert of Gloucester, 50.

"He is now deed, and nayled in his *cheste*
I pray to God send his soule good reste." Chaucer, *fo.* 43.

CHEVRON, an inflected moulding also called zigzag, characteristic of Norman architecture; but sometimes found with the pointed arch during the period of transition from the Norman style to Early English. (See ZIGZAG.)



CHIMNEY, Chemene, Chimeney, *Cheminée*, FR., *Cammino*, ITAL., Kamin, Schornſtein, Schlot, GER.: this term was not originally restricted to the shaft of the chimney, but included the fireplace[y]. There does not appear to be any evidence of the use of chimney-shafts in England prior to the twelfth century. In Rochester castle, which is in all probability the work of W. Corbyl, about 1130[z], there are complete fireplaces with semicircular backs, and a shaft in each jamb supporting a semicircular arch over the opening, which is enriched with the zigzag moulding; some of these project slightly from the wall; the



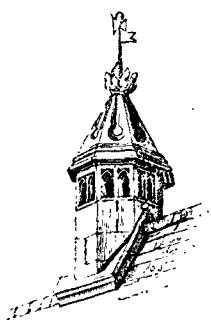
Chepstow Castle.

[y] The name was also applied to a moveable oven or fire-grate, as in the inventories of the Priory of Finchale; 1360, "In Torali . . . . unum magnum *chemene* pro torali de novo factum"—and again in 1465, "Domus ustrinæ . . . j *chymna* de ferro." Pp. liii. and ccxcix.

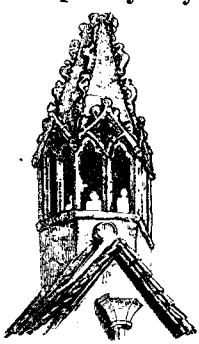
[z] See the note to article BATTLEMENT above.

flues, however, go only a few feet up in the thickness of the wall, and are then turned out at the back, the apertures being small oblong holes. (Plates 87, 88.) At the Castle, Hedingham, Essex, which is of about the same date, there are fireplaces and chimneys of a similar kind. A few years later, the improvement of carrying the flue up through the whole height of the wall appears; as at Christ Church, Hants; the keep at Newcastle; Sherborne castle, Dorsetshire; Conisborough castle, Yorkshire; and Boothby Pagnel, Lincolnshire. The early chimney-shafts (Plates 54, 55) are of considerable height, and circular; afterwards they assumed a great variety of forms, and during the fourteenth century they are frequently very short. Previous to the sixteenth century the shaft is often short and not unfrequently terminated by a spire or pinnacle, usually of rather low proportions, having apertures of various forms under, and sometimes in it, for the escape of the smoke. There are also taller shafts of various forms, square, octangular, or circular, surmounted with a cornice, forming a sort of capital, the smoke issuing from the top. In the fifteenth century the most common form of chimney-shafts is octangular, though they are sometimes square: the smoke issues from the top, unless, as is sometimes the case, they terminate in a spire. Clustered chimney-shafts do not appear until rather late in the fifteenth century; afterwards they became very common, and were frequently highly ornamented, especially when of brick[a]: they are not

Sherborne, Dorset.



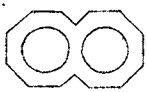
Tisbury, Wilts.



Burford, Oxon.

[a] The practice of building chimney shafts in stacks (*souches de cheminée*, Fr.) seems to have become common simultaneously with the general use of brick.

common of stone, but there are examples at Bodiam castle, Sussex, and on houses at South Petherton and Lambrook, Somersetshire; each of these consists of only two flues, and they adhere to each other, and



are not set separate, as afterwards became the usual practice: those at Bodiam castle are later than the middle of the fifteenth century.

Although so long invented, and so much in use for other rooms, our ancestors do not appear to have begun to introduce chimneys generally[b] into their halls until the end of the fifteenth or the early part of the sixteenth century, the fire having previously been made upon an open hearth in the centre of the hall, and the smoke escaping through the LOUVRE in the roof: in many older halls they have evidently been inserted about this period. In some parts of the west of England a chimney-shaft is called a tun. (See FIRE-PLACE.)

"One thing I much noted in the Haulle of Bolton, how *chimeneys* were conveyed by tunnels made on the syds of the Wauls, betwyxt the Lights in the Haull; and by this meanes and by no Covers, (?levers) is the Smoke of the Harthe in the Hawle wonder strangly convayed." Leland's Itinerary, vol. viii. fo. 66. b.

"Now have we many *chimnyes*, yet our tenderlyngs complayne of rheums, catarrhs, and poses, then had we nothing but reredosses, and yet our heads never did ache." Harrison, 1570, in Holinshed's Chronicle, vol. i.

"One *chymley* of ston, and for the tryng abowte the seyde *chimley*."
Account of Durham Castle, 1544.

"And seigh halles ful heygh, and houses ful noble,
Chambres with *chymeneys*, and chapeles gaye." Piers Ploughman's Creed, l. 418.

"x. *shaftes* upon x. *chymneys*." Reperacions done within the Kyng's Towr of London. Temp. Hen. VIII. Bailey's Hist. of the Tower, App., vol. i. p. xxv.

"Although this house[c] is not yet fully finished, and is but a newe erection, yet it differeth far from the workes that are vsed now a daies in many places. I meane where the houses are built with a great number of *chimnies*, and yet the smoke comes forth but at one tunnel. This house is not built in that manner, for as it hath sundry *chimnies* so they cast forth severall smoakes."
Riche his Farewell to Militarie Profession, 4°. 1581.

[b] There are, however, occasional instances, as in the great hall of Conway castle, of the time of Edward I., and certainly no insertion; Goodrich castle, Kenilworth, Caerphilly, and many others. Fireplaces are sometimes found in churches, but seldom of an earlier date than the end of the fifteenth century.

[c] Sir Christopher Hatton's at Holdenby in Northamptonshire.

CHIMNEY-PIECE, *Chambranle*, FR., *Capanna*, ITAL., Caminſims, GER.: the frame-work round the fire-place. (See FIRE-PLACE.)

CHOIR, Quire, Quere, Awere, *Chœur*, FR., *Coro*, ITAL., Chor, GER.: in its strict literal sense is that part of the church which is fitted up for the singers, and is thus limited to the space from the western door to the end of the stalls, in all descriptions which concern the arrangements of the ritual. The portion which extends from the stalls eastward to the high altar, and beyond it to the reredos or other eastern boundary, is the PRESBYTERY.

"Murus erat tabulis marmoreis compactis qui *chorum* cingens et *presbiterium* corpus ecclesiæ a suis lateribus quæ alæ vocantur dividebat."

Gervase, Canterbury, 1294, 33.

But the term choir or chorus is also used by Gervase and all the mediæval writers to express the entire space which is enclosed for the performance of the principal service of the church, including therefore the choir proper (*chorus cantorum, chorus monachorum*), and the presbytery.

"In the east end of the *Quire* . . . stood the *High Altar*."

Rites of Durham, p. 6.

In the case however of a cruciform church, it is in general descriptions usually confined to the eastern limb, whereas the choir in its ritual sense (that is, *the stall-place*) is very commonly situated either under the tower or in the nave of such a building. In large churches there is generally an aisle at the sides of the choir, which is sometimes continued across the east end of the building so as to surround it, especially in churches which have polygonal or semicircular terminations, like many of the continental cathedrals. The choir is usually raised at least one step above the nave, and its sides are fitted up with seats or STALLS, of which in large buildings there are generally two or three rows one above the other. (See CHANCEL[d].)

[d] A good example of a choir of a parish church, retaining the fittings in a nearly perfect condition, may be seen at Etchingham, in Sussex; the stalls and screen are appropriately, but not highly, enriched, and both they and the general structure are of the latest Decorated work. Very numerous examples of the original arrangement of seats, both in the choir and the nave, more or less altered, may be seen in country churches in most parts of the kingdom.

"And whenne he hadde maad hys pryer, | The erchebysschop sawe he stande."
He lokyd up into the *qweer*, | Reliqu. Antiqu., vol. ii. p. 94.

"And þer touore þe heye wened, amydde þe *quer* ywys,
As ys bones lyggeþ, ys tumbe wel vayr ys." Robert of Gloucester, p. 224.

"And the forsaide Richarde sall make then a *quere* dore." Cont. Catterick ch., p. 9.

"Joyning to the *Quire* of the College of Fodringhey of the same hight and brede that the said *Quire* is of." Cont. for Fotheringhay church, p. 9.

"Pro reparacionibus factis super fenestram orientalem *chori* de Gygglyswyk." Priory of Finchale, ccccij.

"There are two severall inscriptions both upon one tombe in Plompton *quiere* in Spofforth church, seene and examined the xvijth day of October, 1613." Plompton Correspondence, xxxij.

In the ritual sense of the word, several choirs may be found in the same church. Thus in many Romanesque churches (p. 13, above) there are eastern and western choirs, and in our own language the chantries and subsidiary chapels attached to churches were often called quires, as they were also called CHANCELS.

For example, in an ancient plan of the conventual church of Marrigg, Yorkshire, (see Collectanea Topographica, vol. v. p. 100,) the "Nonnes *quire*," fitted up with seats and two altars, occupies the west end, "the bodye of the paryshe churche" the middle of the building, and the "*chauncell*" for the parish, with its altar, the east end, as usual; while on the north side of the chancel is placed a chantry chapel, inscribed "the *quire* of the fowndre."

"For two persons, a weeks work, for taking down the altar in our Lady's *quire*, 4s. 9d." Accounts of S. Martin's parish, Leicester, 1551. ap. Thompson, Hist. of Leicester, p. 461.

"Here lyeth John Swaldell . . . . whose predecessors buylt halfe the singinge *Quyer* within this churche . . . . who died A.D. 1630." Raine's Catterick, p. 17.

CHOIR-WALL, or CHOIR-SCREEN, *Clôture*, FR., the wall or screen which divides the choir and presbytery from the side aisles. This is often beautifully ornamented, as at Chartres. In Norwich cathedral there remain a Norman quire wall, with arcades and episcopal throne, though greatly disfigured.

CHYMOL, Gemell, Gymow: a hinge, anciently and still called in the eastern counties a gimmer. From the French *gemeaux*, twins. (See Prompt. Parv. ed. Way, p. 194.)

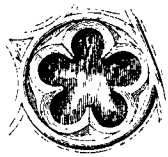
"Paid John Aunull for two *chymols*, a lock, and two keys to the coffer." Accounts of Louth Steeple, about 1500, Archæol., vol. x.

CIBORIUM. (See SEVEREY.)

CINCTURE, *Ceinture*, FR., *Cimbia*, ITAL., Saum, GER.: the fillet at each end of the shaft of a classical column, which is placed next to the APOPHYGE. (See woodcut in CYMATIUM.)

CINQUEFOIL, *Cinquefeuille, Quintefeuille*, FR., *Cinque foglie*, ITAL., Fünffingerkraut, GER.: an ornamental foliation or feathering used in the arches of the lights and tracery of windows, panellings, &c., also applied to circles, formed by projecting points or cusps, so arranged that the intervals between them resemble five leaves. (Plate 43.)

Beverley Minster.



It is remarkable that in the French styles of Gothic architecture cinquefoil feathering is very rarely used. (See CUSP.)

CIPPUS, *Cippo*, ITAL.: a small pillar or column used by the ancients for various purposes, as for mile-stones, or boundary-stones, and very frequently with an inscription stating the object for which it was erected; it was often used as a funeral monument, and appears to have been the original of our modern tomb-stones.

CLEAR-STORY, Cler-story, Clere-story, *Claire-voie, Clair étage, Cléristère*, FR., *Chiaro piáno*, ITAL.: any window, row of windows, or openings, in the upper part of a building, or of a wall, or screen. It is usually applied to the upper part of the central aisle of a church in which windows are formed above the roofs of the side-aisles, as in the first three of the following examples.

"And the forsaide Richarde sall make the pilers with the arches and the *clerestory* of the hight of sax and twenty fote abouen erth vnder the tabill."
Cont. for Catterick Church, A.D. 1412. p. 10.

"And the *cler-story* both withyn and without shal be made of clene Asheler growndid upon ten mighty pillars." Contract for Fotheringhay Ch., A.D. 1435. p. 28.

"Thomas Hyx did glasen a window in the *clarestory*."
Black Book of Swaffham. Blomfield's Norfolk, vol. iii. p. 511.

The remaining quotations will shew how perfectly general the application of this term was in the olden time.

"And in the said stepil shall be two flores, and abof either flore viii *clerestorial* windows set yn the myddes of the walle." (This upper part of the tower is octagonal.) Contract for Fotheringhay Church, A.D. 1435. p. 28.

"Cloister . . . in height xx feet to the corbill tabel with *clear stories* and butteraces with finials." Henry the Sixth's Will.

"Item I ordeyn and bequethe that the ii chapelles of our Lady and Seynt George wythyn the seid chirch of Seynt George (Stamford) be closyd with *ostrich hoarde* and *clerestoried* after such quantity as the closure of pleyn borde there now conteyneth." Will of W. Burges, 1449. Testamenta Vetusta, 266.

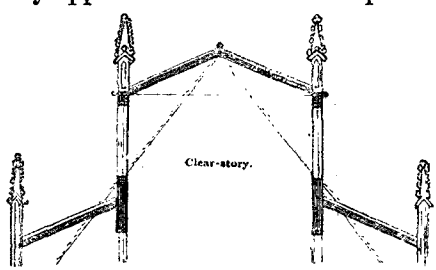
"Item made a new *clerestorey* in the west ende of the greate chambre in the entry next to the closett agenst the seid chambre, the bredeth of the house with a pent hous over the hed of it for the wether."

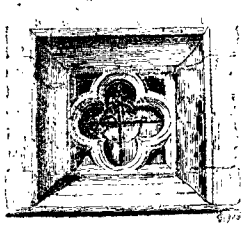
Reperacions done within the Kyng's Towr of London. Temp. Hen. VIII. Bailey's Hist. of the Tower, Append., vol. i. p. xx.

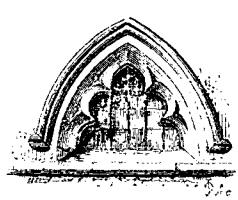
"Itm. a particion made between the seid entre and chambre contaynyng the bredeth of the same chambre wt a *clerestorrey* in the upper ende thorow, and a doore to the same." Ibid., p. xx.

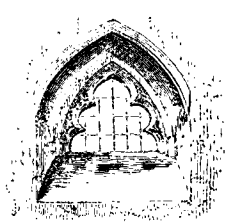
"A p'ticion made in the forebreste of the same jaques wt a *clere storey* th'erin to geve light unto the same jaques." Ibid., p. xxi.

In churches the clear-story appears to have been adopted as a means of obtaining an increase of light in the body of the building; but the windows are not unfrequently so small that they serve this purpose very imperfectly. Numerous churches exist both in the Norman and in each of the later styles of Gothic architecture, in which the clear-story is an original feature;









many instances also occur, especially in parish churches, in which it is evidently a subsequent addition to the original design, especially when the high-pitched roofs (which frequently included the body and aisles in a single span) have given way

to flat ones, the walls having been raised over the arches of the nave to receive the clear-story windows. (See OVER-STORY and BLIND-STORY.)

CLICKET, a key, probably somewhat resembling what is now called a latch-key.

"For he hath the keye and the *cliket*, though the Kyng slepe."
Piers Ploughman's Vision, l. 3715.

"With his *clicket*
This Damian hath opened this wicket." Chaucer, fo. 31. Edit. 1598.

CLOISTER, Cloistre, *Cloître*, FR., *Chiostro*, ITAL., Kreuzgang, GER.: a covered ambulatory forming part of a monastic or collegiate establishment, by the other buildings of which it is surrounded; the cloisters are always contiguous to the church, and are arranged round three or four sides of a quadrangular area, termed *the cloister garth*, with numerous large arches, looking into the quadrangle, which were frequently ornamentally combined, much after the manner of the triforial arches of the respective periods, and were, like them, after the middle of the thirteenth century occupied by tracery.

This was frequently glazed, at first only in the upper part above the mullions, as at Salisbury and Norwich. But the later cloisters had their arches wholly glazed like windows, as at Gloucester. The walls opposite to these have no openings in them except the doorways communicating with the surrounding buildings. The cloisters were appropriated for the recreation of the inmates of the establishment, who also sometimes used them as places of study, for which purpose they occasionally had cells or stalls on one side, as at Gloucester; and at Durham there were such stalls called Carrols; they likewise served as passages of communication between the different buildings, and they appear to have been generally used as places of sepulture: they are often covered with rich stone vaulting, and there frequently remains a lavatory in them, which was always an appendage to the regular cloister. There is usually a stone bench along the wall opposite to the windows. The term cloister is also sometimes used as a general name for a monastery.

"He wole wagge aboute the *cloistre* and kepen hise fet clene."

Political Songs, p. 332.

"þe monkes of Canterbire fro þer *cloistere* þam fled." Langtoft, p. 209.

"I shal covere youre kirk, youre *cloistre* do maken."

Piers Ploughman's Vision, l. 1475.

"Than cam I to that *cloystre*,
And gaped abouten,
Whough it was pilered and peynt,
And portreyd wel clene,
Al y-hyled with leed,
Lowe to the stones,
And y-paved with poynttyl,
Ich point after other;
With cundites of clene tyn,
Closed all aboute,
With lavoures of latun,
Loveliche y-greithed."

Piers Ploughman's Creed, l. 379.

The sides of the cloister were anciently termed the PANES of it, and the walks its alleys or deambulatories. (See page 9 above.)

The larger monasteries were provided with several cloisters, besides the principal one (or *claustrum regulare*), and the term *claustrum* is also applied to the covered passages which led from one monastic office to another.

"*Claustra* quoque plurima fecit ne conventus molestaretur stillicidio, unum scilicet inter capitulum et capellam S^{i}. Cuthberti, aliud trilaterum a coquina usque ad ostium *claustri regulari* et ab illo loco usque ad sartrinum, alterum vero claustrum fecit quadrilaterum per quod patet via ad infirmariam."

Life of William Abbot of S. Alban's, Cott. MS. Nero vii. D.

CLOISTER-GARTH, *Preau*, FR.: the quadrangular area enclosed by a cloister. (See PARADISE.)

"Longe before the church was finished the body of S. Cuthbert was translated againe out of the *cloyster-garth* where William Carlipho Bishopp had made him a verye sumptuous tombe to lye in."

Antient Rites of Durham, p. 62.

CLOSET, *Cabinet*, FR., *Gabinetto, Camerino*, ITAL., Kabinet, GER.: a small chamber or private room.

"And into a *closet* for to auise her better
She went alone, and gan her hart vnfetter." Chaucer, fo. 163. Edit. 1598.

"It'm, in the *closset*, ij. wyndowes, the one xx. ynches wyde, and iiij. fote hye w^{t} one lyght, and the other w^{t} iij. lyghtes, vj. fote wyde and ix. fote hye."

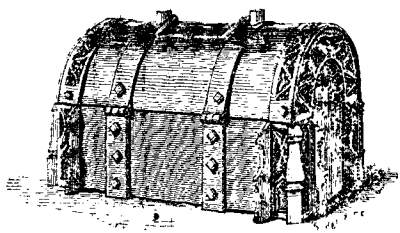
Reperacions done within the Kyng's Tow^{r} of London. Temp. Hen. VIII. Bailey's Hist. of the Tower, App., vol. i. p. xxx.

CLUSTERED COLUMN, *Colonne en Faisceau*, FR., Gekuppelte Säule, GER.: a pier which consists of several columns or shafts clustered together; they are sometimes attached to each other

throughout their whole height, and sometimes only at the cap and base[e]. (See PILLAR.)

COB-WALL, COB-WORK, *Brique non cuite*, FR., *Mattone crudo*, ITAL., Lehmpetren, Lufhiegel, GER.: a wall built of unburnt clay, mixed with straw. This material is still used in some parts of the country for cottages and outbuildings, and was formerly employed for houses of a better description: it is supposed also to be the material of which the domestic edifices of the ancients, including even the Greeks and Romans in their most civilized period, were chiefly built[f].

COFFER, *Coffre*, FR., Koffer, GER.: a deep panel in a ceiling: the same as a Caisson. The term is also applied to a casket for keeping jewels or other precious goods, and sometimes to a chest. Both coffers and chests were occasionally made of iron. (See CHEST.)

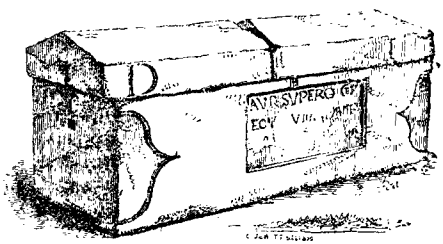


Coffer in the possession of Walter Long, Esq., Haseley, Oxon.

Test. Illustrissi. Principis Joh. de Gaunt, 1398.—"Trestout; les fernicules anelx diamondes rubies et autres choses qui serront trove; en un petit *coffre* de cipresse que j ay, dont je porte le clyef moy mesmes." Test. Ebor. 229.

"The *cofer* wherin your said court rowles lieth is nought and the lock therof not worth a pene, and it standeth in the church at Sacomp, wheare every man may come at his pleasure." Plompton Corresp., p. 239.

COFFIN, *Cercueil*, FR., *Cassa*, ITAL., Sarg, GER. It does not come within the scope of this work to give any account of the coffins or sarcophagi of the nations of antiquity, but the annexed example of a stone coffin found at York will give a good idea of those used by the Romans.

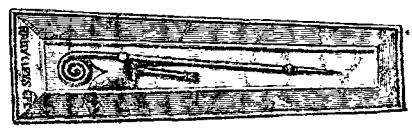


Roman Coffin, York.

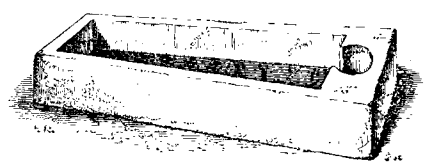
[e] It is termed a *compound pier* by Professor Willis (Arch. of the Middle Ages, p. 26).

[f] An article full of recondite information on *cob* and concrete building is given in Quart. Rev., vol. lviii. p. 524. A similar mode of construction, much used in the eastern counties, is called dawbing.

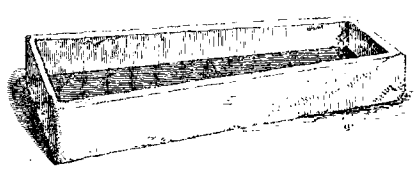
The slight wooden case in which bodies are now interred appears to be of comparatively recent origin; in earlier ages the graves were sometimes lined with slabs of stone, but usually a stone coffin formed of a single block was used, and the body placed in it, either enveloped in grave clothes or clad in some particular dress; ecclesiastics were generally buried in the habit of the order to which they belonged, the dignitaries of the Church frequently in their official robes and accompanied with the ensigns of their office, and sovereigns in their robes of state[g]. Numerous stone coffins exist, some of which appear to be as old as the eleventh and twelfth centuries; they are usually formed of a single block of stone hollowed out to receive the body, with a small circular cavity at one end to fit the head, and they are usually rather wider at this end than at the other; there are generally one or more small holes in the bottom to drain off the moisture arising from the body as it decayed. Others are without the place for the head, the end is most commonly flat, but not always. These coffins were never buried deeply in the ground; very frequently they were placed close to the surface, so that the lid was visible, and when within a church, formed part of the paving; sometimes, in churches, they were placed entirely above the ground and thus became the originals of Altar-tombs: the lids were either coped or flat, and were very frequently sculptured with crosses of various fashions, and other ornaments[h].



Bishop Ralph, 1123, Chichester Cathedral.



Temple Church, London.



Little S. Hugh, Lincoln.

[g] See an account of the opening of the tomb of Edw. I., Archæol., vol. iii. p. 376.

[h] A number of ornamented coffin-lids

Leaden coffins were sometimes used during the middle ages, of which those recently brought to light in the Temple church, London, are remarkable examples; some of them are considerably ornamented. There is also a leaden coffin, still undisturbed, enclosed in an altar-tomb in a recess on the north side of the chancel of Chartham, Kent, of about the date of Edward I.

COILLON, COIN, COYNING, Coigne, (see QUOIN), the angle of a building: used also for the machicolation of a wall.

COLLAR, COLLAR-BEAM, STROUT-BEAM, TOP-BEAM, WIND-BEAM, STRAINING-BEAM, *Entrait*, Fr., Kehlbalken, Ger. A horizontal tie connecting a pair of rafters at any point below the ridge and above their feet. Large roofs have two or more collar-beams. It is termed a *span piece* in Lincolnshire, (Nich. Arch. Dict.,) also in Wiltshire. (See ROOF.)

COLLARINO, Ital., *Collarin, Gorgerin*, Fr.: the cylindrical part of the capital in the Roman Doric, and Tuscan orders, which is between the annulets under the ovolo and the astragal. It is often termed the *Neck*, and is the *Hypotrachelium* of Vitruvius.

COLUMBARIA, *Trous de boulins*, Fr., *Buche*, Ital., Die Löcher, worin die balken liegen, Ger.: the holes left in walls for the insertion of pieces of timber; also the small recesses in the tombs of the ancients, resembling pigeon-holes, made to receive the urns containing the ashes of the deceased.

COLUMN, *Colonne, Colonnette*, Fr., *Colonna*, Ital., Säule, Ger.: a round pillar; the term includes the base, shaft, and capital: in Grecian and Roman architecture the proportions are settled according to the Order. The term is also sometimes applied to the pillars or piers in Norman and Gothic architecture. (Plate 56.)

COMMON-HOUSE, *Calefactorium, Pisalis*, Lat., *Chauffoir*, Fr. In a monastery, a room in which a fire was constantly kept for the monks to warm themselves at. (See Archæological Journal,

have been engraved and published, by the Rev. E. L. Cutts, also by the Rev. C. Boutell, and in the Archæological Journal, and numerous other works.

vol. v. p. 100.) The prototype of the University Common Room, or Combination Room.

"On the right hand, as you goe out of the Cloysters into the Fermery was the COMMON HOUSE and a Maister therof. The house being to this end to have a fyre keapt in yt all wynter, for the Monnckes to cume and warme them at being allowed no fyre but that onely." Rites of Durham, p. 75.

COMPASS-ROOF, an open timber roof: it is more commonly called a SPAN-ROOF, meaning that the roof extends from one wall to the other, with a ridge in the centre, as distinguished from a *lean-to, &c.*[1]

"But the nave of the church (Ely Cathedral) is *compass-roofed*, and lies open to the leads, like Llandaff." Willis's Survey of Cathedrals, vol. ii. p. 334.

COMPASS-WINDOW, a bay-window, or oriel.

COMPLUVIUM, the open part in the middle of the roof of an ATRIUM, which admitted the rain-water into the *Impluvium*, or cistern formed in the pavement to receive it.

COMPOSITE ORDER, called also Roman, being invented by that people, and composed of the Ionic, grafted upon the Corinthian; it is of the same proportion as the Corinthian, and retains the same general character, with the exception of the capital, in which the Ionic volutes and echinus are substituted for the Corinthian caulicoli and scrolls. It is one of the five orders of Classic architecture established by the Italian writers of the sixteenth century. (Plates 22, 44.)

COMPOUND ARCH, a term applied by Professor Willis to the usual form of a mediæval arch which "may be resolved into a number of concentric arch-ways successively placed within and behind each other[k];" frequently called a recessed arch.

COMPOUND PIER. (See CLUSTERED COLUMN.)

CONCHA, *Conque*, FR.: the plain semidome of an apse, sometimes used for the entire apse. (See Ducange.) It is also applied to the concave ribless surface of a PENDENTIVE[l], the *trompe* of the French writers on the Coupe des pierres.

[1] E. J. Willson in Glossary to Pugin's Specimens.

[k] See Architecture of the Middle Ages in Italy, p. 26.

[l] Whewell's Architectural Notes, p. 101.

CONDUIT, a structure forming a reservoir for water, and from which it is drawn for use, frequently richly ornamented with sculpture, &c., as the celebrated one which formerly stood at Carfax, in Oxford: also the pipes by which the water is conveyed.

"With *cundites* of clene tyn
Closed al aboute."

Piers Ploughman's Creed, l. 387.

"A noble sprynge, a ryall *conduyte-hede*,
Made of fine gold, enameled with reed."

Hawes's Tower of Doctrine, in Percy's Reliques, S. i. l. 46, 47.

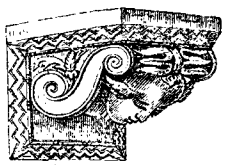
CONFESSIONAL, *Confessional*, FR., *Confessionale*, ITAL., Beicht-Stuhl, GER.: the recess or seat in which the priest sits to hear the confession of penitents. On the continent confessionals are usually slight wooden erections of modern date, resembling sentry-boxes enclosed with panelling, having a door in front for the priest to enter, and a latticed window in one or both of the sides for the penitents to speak through. It is not known what kind of confessional was used in this country previous to the Reformation, nor is there any thing to be found in any of our churches that can be regarded as evidence of what its nature was[m].

[m] There is a very general, but very unaccountable, propensity to call all niches, recesses, and such-like places in our old churches, for which no other use can be immediately discovered, confessionals, without stopping to enquire whether they could possibly (much less whether they could conveniently) be applied to such a purpose; if this point were a little more attended to, the absurdity of giving them such a name would be manifest.

In the curious paintings on the walls of S. Mary's chapel, Winchester, preserved by Carter (Antient Paintings, Plate 28), is the figure of a Priest seated in his stall with a woman kneeling to him confessing her sins.

In Tawstock church, Devon, there is a construction of wainscot, called the Confessional, being very similar to the reading pew, as its early fashion appears in some churches. It is now not fixed; one side and the back are closed with wainscot, and in the latter is a little shutter on hinges, which has given the notion of its being a Confessional, and it is closed above, like a tester; the ornament and style of work would fix its date as considerably subsequent to the Reformation, and if not a reading pew, it has probably been a sort of state pew for the noble family of the Earls of Bath, who had property in the parish. It is however a curious specimen, and deserves notice. There is a very similar piece of furniture in Bishop's Cannings church, near Devizes, Wilts, also called a confessional; the tester is gone, but there are plain marks of its having existed; on one side is a low desk for kneeling at, on the back are inscriptions in Latin, arranged in the form of a human hand; they all relate rather to prayer than to confession, and cannot be made to bear reference to that subject without straining the sense. (See Annales Archéologiques, tom. i. p. 264.)

CONSOLE is strictly the French term for a bracket, or for the Ancones, but it is commonly used by English authors also for a bracket or corbel of any kind in classical architecture. There is an example in the palace of Diocletian at Spalatro, ornamented with a small zigzag or chevron, a decoration generally supposed to be peculiar to the Norman style, but which here occurs in late and debased Roman.

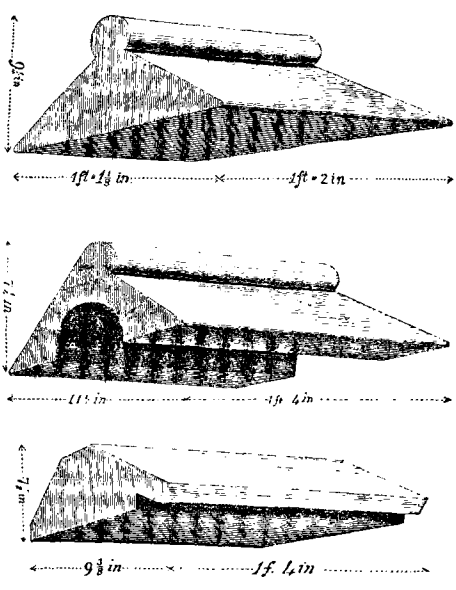


Palace of Diocletian.

COPS, (from the Anglo-Saxon *cop*, the top or head of any thing:) the rising parts of a battlement, more usually termed MERLONS.

"Item in the hye white tower, the cowpyng of xlviij *coppys* on the west side and on the south side, the *spaces* between in length vi fote the left and some vij fote and in height vi fote." Tower works, 23 H. VIII.

COPING, *Cope*, *Chaperon*, (*Bahu* when simply convex,) FR., *Corona*, *Coperto*, ITAL.: the covering course of a wall, either flat or sloping on the upper surface to throw off water[n]; sometimes called also *Capping*. From its great exposure to the weather the coping stones on early buildings are generally much decayed, and have very frequently been renewed at subsequent periods, so that Norman copings are extremely rare, and Early English ones by no means common; there are some very curious original coping tiles or moulded



Little Wenham Hall, c. 1260.

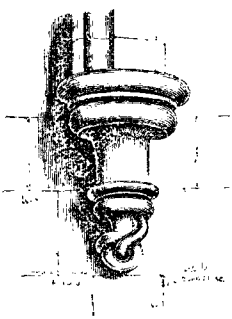
[n] See a note by Steevens to Pericles, in the Supplement to Johnson and Steevens' Shakespeare, vol. ii. p. 17.

bricks on the parapet of Little Wenham Hall; many of these have been renewed in the time of Elizabeth, but some are original work of the thirteenth century.

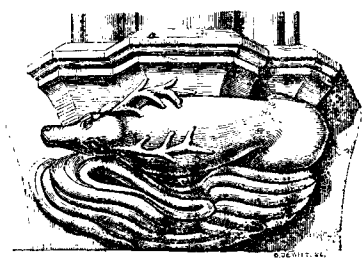
"Half the White Tower, and more ys new embattelled, *copyde*, vented, and cressyde wt Cane stone to the amount of v. foote."

Reperacions done within the Kyng's Towr of London. Temp. Hen. VIII. Bailey's Hist. of the Tower, A.D. 1533. App., vol. i. p. xvii.

CORBEL, Corbett, Corbetell, *Corbeau, Modillon, Corbeille, Console, Cul-de-lampe*, FR., *Beccatello*, ITAL., Kragſtein, Sparrenkopf, GER.: a term peculiar to Gothic architecture[o], denoting a projecting stone or piece of timber which supports a superincumbent weight. Corbels are used in a great variety of situations, and are carved and moulded in various ways according to the taste



East Dereham, Norfolk.



Norwich Cathedral.

of the age in which they are executed; the form of a head was very frequently given to them in each of the styles, from Norman to late Perpendicular, especially when used under the ends of the weather-mouldings of doors and windows, and in other similar situations[p]. (Plates 57—61.) Any construction which is carried by corbels, so as to stand beyond the face of a wall, is said to be *corbelled out* (*en encorbellement*, FR.). (See BRACKET.)

[o] Respecting the *supposed* origin of this term, see the Glossary to Nott's edition of Surrey and Wyatt's Poems.

[p] "From the end of the twelfth century to the middle of the fourteenth, there occurs in frequent use a species of corbel which may perhaps be best described as a Mask. (Plate 106.) The inventor must have had great knowledge of the effect of light and shadow; for though on a near view the corbel most generally has no single feature of the human face,

"Mutuli. *corbeaux*, modillons, Peeces of timber in building called *braggers* or shouldering peeces; in Masons worke they be called *corbelles*." Higins, 210.

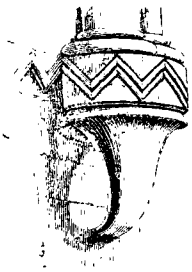
"Corbeau: a *corbell* in Masonrie; and a *Bracket* or shouldering peece in timber worke." Cotgrave.

"50 *corbels* of Maidstone stone for the clock tower." Westminster Accounts, 1365. (Brayley's Houses of Parliament, 113.)

They were also termed *sources* or SOUSES.

"Pro factura ij formpeys chaumeres retournes *corbels* . . . . pro ij fenestris." Hist. Dunelm. Scrip. tres, cccxxv.

"*Corbettes* and Imageries." Chaucer, fo. 280. Edit. 1598.



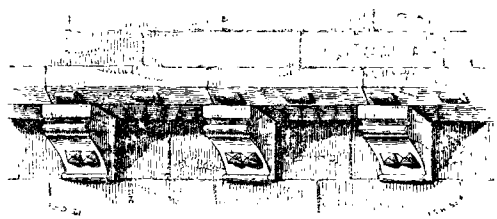
Broadwater church, Sussex.

"The cuttyng of iij *carbells*." Reperacions done within the Kyng's Towr of London. Temp. Hen. VIII. Bailey's Hist. of the Tower, App., vol. i. p. xxx.

"And in payment to John Chepyn, quarryman, for fitting and making eighteen *corbel-stones*, to be placed in the aforesaid wall, 5s. 4d." Accounts of the Priory of Bicester, Oxon, 1425. Dunkin's History of Bicester, p. 241.

CORBEL-TABLE, a row of corbels supporting a parapet or cornice. (Plate 62.) c

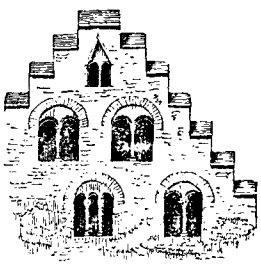
"In height 120 feet to the *corbyl table*." Will of Henry VI., Nichols, p. 303.



Hartlepool, Durham.

"The *corbell table* w^t^ new stone alle upward, in height iiij fote di." Reperacions done within the Kyng's Towr of London. Temp. Hen. VIII. Bailey's Hist. of the Tower, App., vol. i. p. xxix.

CORBIE-STEPS, a Scotch term for the steps up the sides of a gable: they are frequently found on old houses, particularly in Flanders, Holland, and Germany, and produce a very picturesque effect. The annexed example from Cologne is of the twelfth century, the house from which it is taken is a curious example of early Domestic work.



Corbie-steps at Cologne.

yet at a little distance the appearance of a grotesque head is produced by the effect of light and shadow only;" as at Warmington, Plate 62.—(From Mr. Twopeny's Specimens of Capitals, privately printed.) When corbels are carved into heads, their costume and the arrangement of the beard and hair are in accordance with the fashion of the times at which they were executed; they are, therefore, important aids in ascertaining the dates of buildings.

CORINTHIAN ORDER, *Order Corinthien*, FR., *Ordine Corinzio*, ITAL., Korinthiſche, Ordnung, GER.: the lightest and most ornamental of the three Grecian orders[q]. (Plate 44.)

"The capital is the great distinction of this order; its height is more than a diameter, and consists of an astragal, fillet, and apophyges, all of which are measured with the shaft, then a bell and horned abacus. The bell is set round with two rows of leaves, eight in each row, and a third row of leaves supports eight small open volutes, four of which are under the four horns of the abacus, and the other four, which are sometimes interwoven, are under the central recessed part of the abacus, and have over them a flower or other ornament. These volutes spring out of small twisted husks, placed between the leaves of the second row, and which are called caulicoles. The abacus consists of an ovolo, fillet, and cavetto, like the modern Ionic. There are various modes of indenting the leaves, which are called from these variations acanthus, olive, &c. The column, including the base of half a diameter, and the capital, is about ten diameters high."—*Rickman*, p. 33.

The base, which is considered to belong to this order, resembles the Attic, with two scotiæ between the tori, which are separated by two astragals: the Attic base is also frequently used, and other varieties sometimes occur. (Plate 22.)

The entablature of this order is frequently very highly enriched, the flat surfaces, as well as the mouldings, being sculptured with a great variety of delicate ornaments. The architrave is generally formed into two or three faces or faciæ; the frieze in the best examples is flat, and is sometimes united to the upper fillet of the architrave by an apophyges; the cornice has both modillons and dentils. (Plate 44.)

CORNICE, Cornish, *Corniche*, FR., *Cornice*, ITAL., Kranz, Karnieß, GER.: the horizontal moulded projection terminating a building, or the component parts of a building. In classic architecture

[q] The principal Grecian examples remaining are a portico, and the arch of Adrian, at Athens, the Incantada at Salonica, and a temple at Jackly, near Mylassa. The Roman examples are much more numerous; as the circular temple at Tivoli, which has a peculiar capital; the baths of Diocletian; the forum of Nerva; the Pantheon; the temples of Jupiter Tonans, Jupiter Stator, &c.

each of the orders has its peculiar cornice, (see ENTABLATURE,) for which it may be sufficient to refer to Plates 44 and 56.

In the Norman style of architecture, a plain face of parapet, slightly projecting from the wall, is frequently used as a cornice, and a row of blocks is often placed under it, sometimes plain, sometimes moulded or carved into heads and other ornaments, when it is called a corbel-table, as at S. Peter's, Northampton (Plate 7): these blocks very commonly have a range of small arches over them (Plate 62), as at Romsey, Southwell minster, Peterborough cathedral, &c.[r]: a small plain string is also sometimes used as a cornice.

In the Early English style, the corbel-table continued in use as a cornice, but it is generally more ornamented than in the Norman, and the arches are commonly trefoils and well moulded, as at Salisbury (Plate 62); the blocks, also, are more delicately carved, either with a head or some other ornament characteristic of the style, and if there are no arches above them they often support a suit of horizontal mouldings; sometimes there is a range of horizontal mouldings above the arches of the corbel-table, and sometimes the cornice consists of mouldings only, without any corbel-table. The hollow mouldings of the cornice are generally plain, seldom containing flowers or carvings, except the toothed ornament.

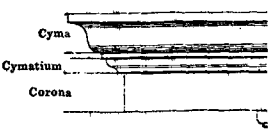
In the Decorated style, the cornice is usually very regular; and though in some large buildings it has several mouldings, it principally consists of a slope above, and a deep sunk hollow, with an astragal under it (Plate 63): in these hollows, flowers at regular distances are often placed, and in some large buildings, and in towers, &c., there are frequently heads, and the cornice almost filled with them: other varieties of cornice may also be occasionally met with in this style.

Cornice of Altar-screen, Winchester Cathedral.

[r] At Iffley church, Oxon, triangles are used instead of arches.

In the Perpendicular style, (Plate 63,) the cornice is often composed of several small mouldings, sometimes divided by one or two considerable hollows, not very deep: in plain buildings, the cornice-mouldings of the preceding style are much adhered to; but it is more often ornamented in the hollow with flowers, &c., and sometimes with figures, as at Magdalene college, Oxford, and grotesque animals, of which the churches of Gresford and Mould, in Flintshire, afford curious examples. In the latter end of this style, something very analogous to an ornamented frieze is perceived, of which the canopies to the niches in various works are examples: and the angels so profusely introduced in the later rich works are a sort of cornice ornaments[s].

Corona, *Larmier*, Fr., *Gronda, Gocciolatoio*, Ital., Kranzleiſte, Ger.: the lower member, or drip, of the projecting part of a classic cornice: the horizontal under surface of it is called the soffit. The term corona is also applied to the apse or semicircular termination of the choir, and is the name most commonly used by ecclesiastical writers. Hence the term, Becket's crown, at Canterbury[t].



Corridor, Fr., *Corridore*, Ital. A long alley or passage in a building, which leads to several chambers, the doors of which may either be on each side of it, or on one side only. (See Gallery and Loggia.)

Couples, rafters framed together in pairs with a tie, which is generally fixed above the feet of the rafters. This mode of framing without either principals or purlins, is used in the ordinary houses of Scotland. (Nich[n]. Dict[y].) See Trussed Rafter. *Main-couples*, is a term used in the north, and in Wiltshire, &c., for the principal trusses of a roof, and these are also called *principal-couples*. (See Jawepece quotation.)

[s] Every attentive observer of ancient work must not unfrequently have remarked strong proof that in the ornamental work, especially in cornices, each workman seems to have followed his own taste as to minutiæ in the style of execution, and to have bestowed attention sufficient only to make the general appearance of his work harmonize with that of the rest.

[t] See Willis, Arch. Hist. of Canterbury, p. 56.

COUPLE-CLOSE, a pair of spars of a roof; also used by heralds as a diminutive of the chevron.

COURSE, *Assise, Cours,* FR., *Filare,* ITAL., Schicht, GER.: a continuous range of stones or bricks of uniform height in the wall of a building.

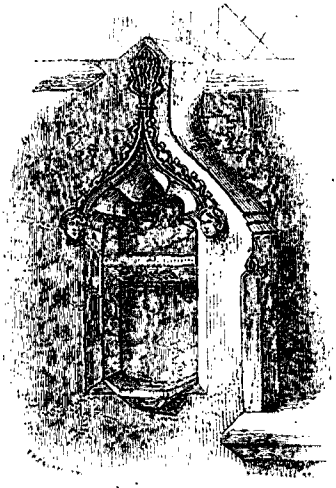
"A *course* of aschelere and a *course* of creste." Cont. for Catterick Ch., p. 9.

"And every *cours* restour iiij ynches thikke at the top, and at the fote v ynch." Indenture, 1445, penes R. Benson, Esq., Recorder of Salisbury.

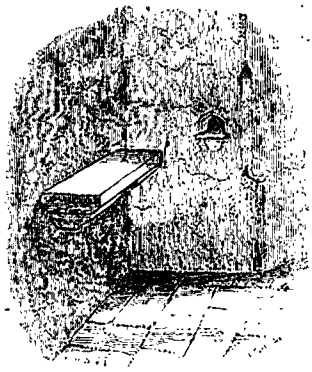
COYN, COIN. (See QUOIN.)

CRAMP, CRAMP-IRON, or CLAMP-IRON, *Agrafe, Crampon,* FR.: an iron bent at each extremity, used to fasten stones together in a building.

CREDENCE, *Crédence,* FR., *Credenziera,* ITAL., Credenz-tisch, GER., called also the Prothesis: the small table at the side of the Altar, or Communion-table, on which the bread and wine were



Kiddington, Oxfordshire.

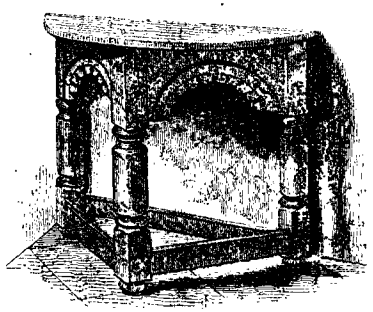


Woodford, Northamptonshire.

placed before they were consecrated. This was a very early custom in the Church, but in many instances the place of the credence-table was supplied by a shelf[u] across the fenestella

[u] Archæologia, vol. xi. p. 355. See also Bingham, book viii. chap. vi. sect. 22. There is a fine specimen of the ancient credence-table of stone still remaining in the church of S. Cross, near Winchester, and another in Fyfield church, Berkshire,

or niche in which the piscina is placed: this shelf was either of wood or stone, and is to be found in many of our churches. The word also signifies a buffet, cupboard, or side-board, where in early times the meats were tasted before they were served to the guests, as a precaution against poison. (Plate 64.)



Chipping-Warden, Northamptonshire.

"Crédence, de l' Italien, *credenza*, sorte de petite table, où on met tout ce qui sert au sacrifice et aux cérémonies de l' autel; à Lyon elle est de pierre, à Beauvais c'est un véritable buffet de bois. A Lyon et au Mans, elle est du costé de l' Evangile; et mesme au Mans la Piscine est aussi de ce costé là."

De Vert, Cérémonies de l'Eglise, iii. 168.

CRENELLE, Kernel, Kirnel, *Creneau*, FR., Schieß-Scharte, GER.: this term appears sometimes to signify a battlement, but it usually means the embrasures of a battlement, or loopholes and other openings in the walls of a fortress through which arrows and other missiles might be discharged against assailants: the adjective crenellated, when applied to a building, signifies provided or fortified with crenelles as a means of defence. (See BATTLEMENT.)

"Vunt à Robert de Vaus là ù il iert en estant;
Un hauberc ot vestu, à un *kernel* puiant." Jordan Fantosme, l. 1374.

"In defectibus murorum, *karnell'*, et graduum altæ turris emendandis."

Return to a Comm. for enquiring into the state of the Tower of London, 9th Edw. III. Bayley's Hist. of the Tower, App. vol. i. p. ii.

"Honesta alours et bretesmontz batellata et *kirnellata*."

Cont. for Durham Dorm. 1398. Hist. Dunelm. Scrip. tres, clxxxj.

"þe engyns with oute, to kast were þei sette,
Wallis & *kirnels* stoute, þe stones doun bette." Langtoft, 326.

CRESTE, Creste, *Crête*, FR., *Cresta*, ITAL.: the ornamental

(Plate 64,) lately removed from its original position in the north-east corner, and turned into an Altar. In Chipping-Warden church, Northants., is a wooden one of the time of James I., and in S. Michael's church, Oxford, is a plain one, which has always continued to be used; both these are on the north side of the Altar. In Islip church, Oxon, is one of the age of Charles II. See Guide to the Architectural Antiquities in the Neighbourhood of Oxford, p. 2.

finishing which surmounts a wall, screen, canopy, or other similar subordinate portion of a building, whether a battlement, open carved work, or other enrichment: a row of Tudor-flowers is very often used in late Perpendicular work. The coping stones on the parapet and other similar parts of a Gothic building, likewise called the capping or coping. The finials of gables and pinnacles are also sometimes called crests. The rising parts of a battlement are the MERLONS, or COPS.

"Item, Willielmo de Hoo, cimentario, pro quadam *cresta* super cor Reginæ facienda, apud fratres Prædicatores Londoniæ, ij. marc. et di."

Accounts of the Executors of Queen Eleanor, A.D. 1291. Botfield, p. 100.

"A course of aschelere and a course of *creste*." Cont. for Catterick Church, p. 9.

"And to W. Hykkedon, mason, hired by the great at the Lord's dwelling house, to smooth and finish the *crest* over the chancel of the priory there, 24s."

Accounts of the Priory of Bicester, Oxon, 1425. Dunkin's History, p. 241.

"Both yn table-stones and *crestis*, with a sqware embattailment therupon."

Contract for Fotheringhay Church, A.D. 1435, p. 24.

"Et solvit Willielmo Payntour pro pictura novi tabernaculi Eucaristiæ et j *le creste* supra magnum altare, et pro ij pannis pictis pro eodem altari, xxvjs. viijd." Inventory of Priory of Finchale, 1463, p. ccxeij.

"*Crists* are wrought stones either half round or with bottles (*boutells*) or triangular to lay on brick or stone walls to secure them from weather. Some call them top stones." Randle Holmes, Acad. of Armory, 3. 111.

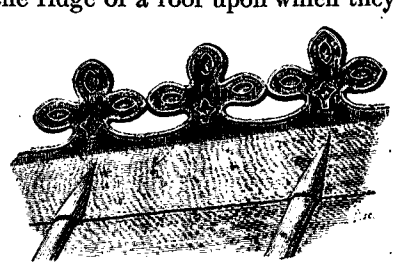
See SKEW and CREST.

The term was applied to the cornice of classical architecture at its first introduction.

"a vault with archytraves and frese and *creste*."

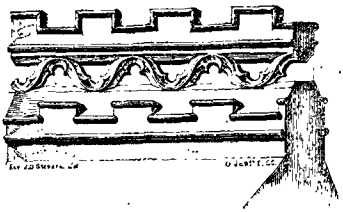
Agreement for monument of Henry VII. (Britton. Arch. Ant. v. li.)

CREST-TILES, tiles to cover the ridge of a roof upon which they fit on the principle of a saddle, now called corruptly *cress-tiles*, and *crease-tiles*; they were formerly sometimes made with a row of ornaments, resembling small battlements or Tudor-flowers, on the top, and glazed, and still are so occasionally, but in general they are quite plain. Sometimes these

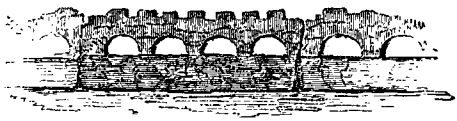


Exeter Cathedral.

ornaments were formed in stone, or in lead when the ridge of



Crest of stone-roofed porch, Leverington, Cambridgeshire.



Crest-tiles, Easton, Hampshire.

the roof was covered with that material, as at Exeter cathedral. (See also COPING, and RIDGE TILES[x].)

CROCKETS, *Croquets, Crockytts, Crochets, Crosses*[y], FR., *Uncinetti*, ITAL., *Häklein, kleine Haken*, GER. (Plates 65, 66): projecting leaves, flowers, or bunches of foliage, used in Gothic architecture to decorate the angles of spires, canopies, pinnacles, &c.; they are also frequently found on gables, and on the weather-mouldings of doors and windows, and in other similar situations: occasionally they are used among vertical mouldings, as at Lincoln cathedral, where they run up the mullions of the windows of the tower, and the sides of some of the arches, but they are not employed in horizontal situations. They are used in suits, and are placed at equal distances apart: the varieties are innumerable. The earliest crockets are to be found in the Early English style; they usually consist either of small leaves on rather long stalks, or bunches of leaves curled back something like the head of a bishop's pastoral crook, as at the east end of Lincoln cathedral, and the tomb of Archbishop Gray, in York minster: they were not used till late in this style. Decorated crockets vary considerably; sometimes they are single leaves of the vine, or some other tree, either set separately, as on the tomb of Walter de Merton in Rochester cathedral, and the sedilia of Merton College chapel, Oxford, the stalls of Chichester cathedral, &c., or springing from a continued stalk; but the

Southwell Minster.

[x] See De la Quérière, Essai sur les girouettes, épis, crêtes, &c. Par. 1846.

[y] This term was proposed by M. Aug. Leprévost.

most usual form is that of a broad leaf with the edges attached to the moulding on which it is placed, and the middle part and point raised. In the Perpendicular style this is the most prevalent form, but they are not unfrequently made like flat square leaves, which are united with the mouldings by the stalk and one edge only. In a few instances, animals and figures are used in place of crockets, as in Henry the Seventh's chapel, &c.

"With *crochetes* on corneres, with knottes of gold." Piers Ploughman's Creed, l. 345.

"Also for 54 foot *crokytts*, price 1 foot 2d." Account of Louth Steeple, Archæol., x. 80.

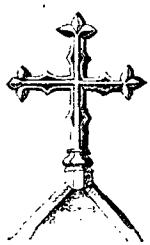
"A porche with a tipe and *crokettes* gilt." Hall's Chronicle, Reprint, p. 723.

CROPE (Ang. Saxon, crop. *cima*), the bunch or knot of leaves by which pinnacles and spires are usually terminated, now commonly called the FINIAL.

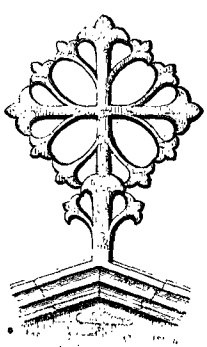
Altitudo turris Sancti Stephani Bristoll . . . a le gargyle usque le *crop*' qui finit le stone work 31 pedes." Will. Worcester, 282. (See Willis, Arch. Nomencl., p. 66.)

CROOK. (See KNEE.)

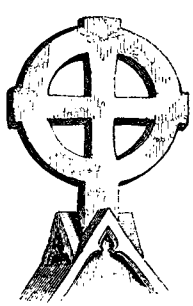
CROSS, Croupe, *Croix*, FR., *Croce*, ITAL., Kreuz, GER.: the usual symbol of the Christian religion. As an architectural ornament in churches and religious edifices it was almost always placed upon the points of the gables, the form varying considerably according to the style of the architecture and the character of the building; many of these crosses are extremely elegant and ornamental (Plates 67, 68); it was also very frequently carved



Merton College Chapel.



Peterborough.

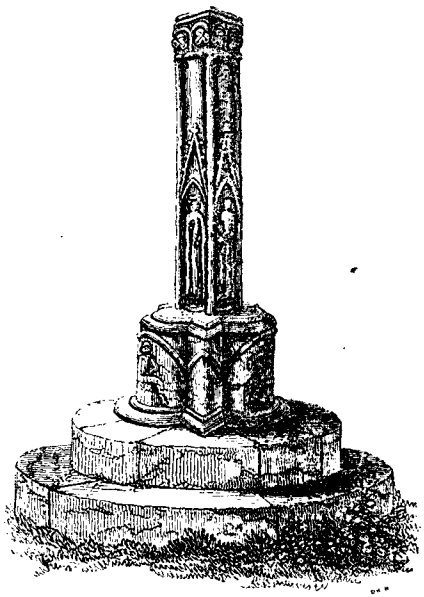


Cheltenham.

Ickford, Oxon.

on grave-stones, and was introduced in various ways among the

decorations of churches. A small cross (which was often a crucifix) was placed upon the Altar, and was usually of a costly material, and sometimes of the most elaborate workmanship enriched with jewels[z]; crosses were also carried in religious processions upon long staves[a]. A large cross, called the rood, was placed over the entrance of the main chancel in every church. It was formerly the custom in this kingdom, as it still is in Roman Catholic countries, to erect crosses in cemeteries, by the road side, and in the market places and open spaces in towns and villages, of which numerous examples remain, though, with the exception of the market crosses, most of them are greatly defaced: those in cemeteries and by the way side were generally simple structures, raised on a few steps, called a calvary, and consisting of a tall shaft, with sometimes a few mouldings to form a base, and a cross on the top; in some instances they had small niches or other ornaments round the top of the shaft below the cross: the village crosses

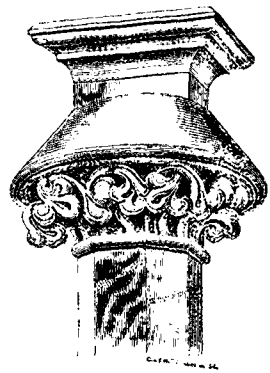


Yaraton, Oxfordshire.

[z] The jewelled cross was called the cross of glory, the plain cross the cross of shame.

[a] Bishop Longley by his will, dated 1436, bequeathed a cross to the cathedral at Durham of a very gorgeous description; "Unam crucem fabricatam super unum magnum pedem bene operatum cum diversis imaginibus, videlicet cum quatuor Evangelistis in quatuor angulis crucis, cujus pes operatus cum sex boteraces et intra boteraces sex imagines, videlicet beatæ Mariæ et diversorum Apostolorum; et cum duobus angelis, utroque habente duas alas, et unum thurribulum in manu, cum uno magno sokett ordinato pro dicta cruce portanda super hastam, totum de argento deaurato, et cum uno vice de argento pro eadem cruce."—Hist. Dunelm. Scrip. tres, ccliij. See also ccxliv.

appear generally to have been of the same simple description, but sometimes they were more important erections: market crosses were usually polygonal buildings with an open archway on each of the sides, and vaulted within, large enough to afford shelter to a considerable number of persons; of these good examples remain at Malmsbury, Salisbury, Chichester, Glastonbury, &c. Crosses were also erected in commemoration of remarkable occurrences[b], of which Queen Eleanor's crosses are beautiful examples; these are memorials of the places at which her corpse rested each night on its journey from Lincoln to London for interment[c].



Capital of Market Cross, Higham Ferrers Northamptonshire.

The cross was a favourite form for the plan of churches, and great numbers are built in this shape. When the four arms of a cross are all of equal length, it is called a Greek cross; when

[b] Bishop Herbert Losinga erected a cross at Norwich with an image of S. Michael on the top of it, as a *boundary mark* between the church lands and the borough. (Dugdale, Mon.)

[c] The accounts of the executors of Queen Eleanor have been printed in the "Manners and Household Expenses of England in the thirteenth and fifteenth Centuries," presented to the Roxburgh Club by Beriah Botfield, Esq., 4to., 1841. These contain the building accounts of the Eleanor crosses, and prove that they were principally the work of English hands, for the only foreign name that occurs is Dymenge de Legeri, or "de Reyns" as he is sometimes called. Many other curious particulars may be gathered from this interesting collection. See also Archæologia, vol. xxviii.

It is grievous to think that the finest of these elegant structures, that at Waltham, has suffered very materially from the well-meant indiscretion of its admirers; however faithfully the old work may have been *copied* in the new erection, it does at best but shew how well we can *imitate* the original, and affords very equivocal evidence of the state of the arts in the reign of Edward I.; the want of identity, also, in the new work entirely destroys all associations connected with the original cross. Many old buildings are irremediably injured by injudicious restorations; the object should be not to renew them by putting a fresh stone in the place of every old one that is in any degree mutilated, but to preserve them from further dilapidation, and to save every ancient feature that can by possibility be preserved, restoring such parts only as are indispensably requisite to ensure the safety and durability of the structure. But adding parts from conjecture only is still more blameable, and this has been done in the repair of Waltham cross. See some excellent remarks upon this subject in "A Plea for the faithful Restoration of our Ancient Churches, by G. Gilbert Scott. 1850."

one is longer than the rest, or when the two opposite arms are longer than the other two, it is a Latin cross[d].

"By a fforest gan they mete,
Wer a *cros* stoode in a strete,
Be leff undyr a lynde." Reliqu. Antiqu., vol. ii. p. 85.

CROSS-AISLE, one of the ancient terms for the TRANSEPT of a church. (See p. 8, above.)

A.D. 1492—1517, Abbot J. Lowthe "fecit .... due *Crosyles* ex utraque parte campanile." Hist. of Thornton Abbey, Arch. Journal, vol. ii. p. 364.

CROSS-QUARTERS. This term occurs in the indenture for finishing the turrets of King's college chapel, and evidently belongs to the vertical row of diagonal *quatrefoil openings* which are pierced on each side of the turrets in question. (See QUATREFOIL.) Rows of *cross-quarters* occur in Plates 140, fig. 2; 55, fig. 2; 183, fig. 3.)

CROSS-SPRINGERS, the transverse ribs of a groined roof.

CROUDS, or SHROUDS, the crypt of a church; as that in Old S. Paul's, otherwise called S. Faith's church. Horman says, "I sayde my seruyce in the croudes at Poulis, *crypto porticu.*" In the edition of Morel's Dictionary, by Hutton, 1582, *crypto porticus* is rendered "the crowdes or close place, a gallerie closed of all partes to be more coole in sommer;" and in Fleming's version of Junius' Nomenclator, 1585, it is rendered "a secret walke or vault under the grounde, as the crowdes or shrowdes of Paules, called S. Faithe's church."

"Via ab ecclesia Sancti Nicholai cum 5 gressibus areæ dictæ ecclesiæ ad introitum ecclesiæ voltæ vocatæ *le crowd* ..... Et 5 magnæ columpnæ ac 5 archus sunt in *dicta crippa* sive volta." Will. of Worcester, p. 201.

CROWNING, *Couronnement, Amortissement,* FR.: the part that terminates any piece of architecture upwards, as a cornice, a pediment, acroteria, battlements, or balustrades.

CROWSTONE, "is the top stone of the gable end on which the

[d] The ornamental stone crosses used as finials to the gables of churches, were considered as superstitious by the parliamentary visitors in the days of the puritans. "J Suffolk. At Haver[l]. Jan. the 6th. 1643. We broke down about an hundred superstitious pictures—and 200 had been broke down before I came. We took away two popish inscriptions with *Ora pro nobis;* and we beat down *a great stoneing Cross* on the top of the Church."—Journal of W. Dowsing.

finishing is set." (R. Holmes, Acad. of Armory, iii. 472.) (See CORBIE-STEPS.) An earlier writer would probably have employed CROPE and FINIAL, instead of *crowstone* and *finishing*.

CRYPT[d], *Crypte, Grotte, Cave,* FR., *Volta sotterranea,* ITAL., Gruft, GER.: a vault beneath a building, either entirely or partly under ground. Crypts are frequent under churches; they do not in general extend beyond the limits of the choir or chancel and its aisles, and are often of very much smaller dimensions: they are carefully constructed and well finished, though in a plainer style than the upper parts of the building, and were formerly used as chapels, and provided with Altars and other fittings requisite for the celebration of religious services; they were also used as places of sepulture. It sometimes happens that the crypt under a church is older than any part of the superstructure, as at Hexham, and Ripon, at York, Worcester, and Rochester cathedrals. One of the most extensive crypts is that under Canterbury cathedral; others remain at Glocester, Winchester, Hereford, and Glasgow; and in smaller churches good examples may be seen, at Hythe, Kent; Repton, Derbyshire; S. Peter's-in-the-East, Oxford; S. Mary-le-Bow, London; Lastingham, &c.

CRYPTO-PORTICUS, an enclosed gallery or portico, having a wall with openings or windows in it, instead of columns at the side. (See CROUDS.)

CULLIS, *Coulisse,* a gutter, groove, or channel.

CUPBOARD, *Buffet,* FR., *Credenza, Buffetto,* ITAL., Credenztisch, Schenktisch, GER.: the old name for what is now called the sideboard: it stood in the hall, and appears, during dinner, to have served precisely the same purpose as the modern sideboard, the plate, &c., being placed upon it; sometimes it was covered with a cloth. In mediæval halls there is frequently a recess in the wall at the end behind the screen, which appears to have been used for the sideboard, or cupboard; as at Wenham, Lincoln, &c., very similar to the locker or ambry in churches.

[d] For further information respecting the supposed origin and use of the crypt, see Archæologia, vol. viii. p. 445; Green's History of Worcester, vol. i. p. 38; Battely's Somner, &c.

"The *cupborde* in his warde schalle go." Boke of Curtasye, l. 390.

"Unus blodeus pannus pro *cuppborde* de sago." Hist. Dun. Scrip. tres, cclxxxvij.

"Item 13s. 4d. also for a cuppborde-cloth." Durham Household Book, 1533. p. 254.

CUPOLA, *Coupole*, FR., *Cupola*, ITAL., Kuppel, GER.: a concave ceiling, either hemispherical or of any other curve, covering a circular or polygonal area; also a roof, the exterior of which is of either of these forms, more usually called a dome.

CURSTABLE, a course of stones with mouldings cut on them to form a string-course.

"pro c pedibus de *curstable*." Bursar's Accounts of Merton College, Oxford. A.D. 1278. MS.

CURTAIN-WALL, *Courtine*, FR.: a wall between two towers, or pavilions, either in military or civil architecture. The term was sometimes employed to designate the side aisle wall of a church which similarly forms *curtains* between the buttresses.

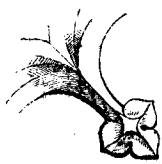
A.D. 1270, Jean de Paris left 100 liv. "ad opus *cortinarum* quæ de novo sunt inceptæ in ecclesia Parisiensi." Necrol. M.S. ecc. Par. ap. Ducange.

CUSP, *Feuilles, Lobes arrondis*, FR., Knöpfe, GER.: a point formed by two parts of a curve meeting, hence applied to the projecting points formed by the meeting of the small arches, or FOILS, in foil-arches or tracery. The name was first used by Sir James Hall, Rickman afterwards incorrectly applying it to the arches.

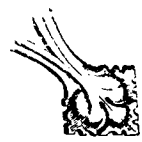
In the Romanesque and Norman styles the cusp is often ornamented with a small cylinder, the end of which is sometimes carved into a flower or other ornament, as at Ely and Nun Monkton (Plate 69). Other simple modes of decorating the cusp are shewn in the same plate, from Preston, and Higham Ferrers. As the Early English style advanced, the cusps were covered with multiplied mouldings, and terminated by rich bosses of leaves or flowers, as at Raunds and Lincoln. When first introduced into geometrical tracery, the cusps sprang from the flat

under surface or soffit of the arch entirely independent of the

mouldings, as shewn in the margin; two specimens of this method are also given in Plate 70. One from Little Addington is perfectly plain, the other from Lincoln is highly enriched. Such cusps were often worked in separate pieces, inserted in grooves provided for them, especially in large quatrefoliated or trefoliated circles. But they very soon began to be formed from the inner moulding next the soffit (usually either a splay or a hollow), and this continued to be the general practice until the expiration of Gothic architecture.


Screen, Lincoln Cathedral.

In the Decorated and Perpendicular styles, they were frequently ornamented at the ends, either with heads, leaves, or flowers, and occasionally with animals. (See the last two figures in Plate 69.)


Crosby Hall.

A few varieties in the mode of forming cusps may occasionally be met with; in the chancel of Solihull church, Warwickshire, which is of early Decorated date, the arcs of the featherings, instead of uniting in a point in the usual way, terminate in small curls: also at the bay windows in the hall of Eltham palace, Kent, which is late Perpendicular work, is another variety. Other rich specimens are given in Plate 70.

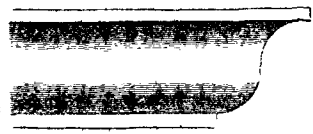
Solihull.

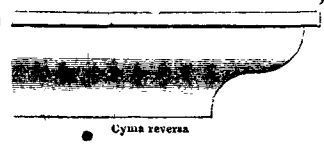
S. George's Chapel, Windsor

Eltham Palace.

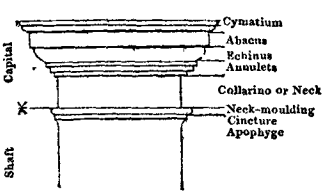
CYLINDRICAL VAULT, *Voûte en berceau*, FR.: called also a wagon-head, barrel, or cradle vault. A vault without groins resting on two parallel walls (Plates 217, 218); it is usually in the form of a segment of a cylinder, but the term is applied also to pointed vaults of the same description. This kind of vaulting was used by the Romans, and also by the builders in the middle ages, though but seldom after the expiration of the Norman style, and not very frequently even during that period. One of the best and oldest examples in this country is that in the chapel in the White Tower of London; there is also a good example of late date in the vestibule of Henry the Seventh's chapel.

CYMA, or OGEE, *Sima, Unda,* VITRUV., *Scima, Gola,* ITAL., Kehl-leisten, GER.: an undulated moulding, of which modern writers make two kinds, Cyma recta (*Doucine, Gueule droite,* FR., *Gola diritta,* ITAL., Kehlleiſte, Wulſt der Joniſchen Säule, GER.), which is hollow in the upper part, and round in the lower; and Cyma reversa, (*Talon, Gueule renversée,* FR., *Gola rovescia,* ITAL., Doriſche Leiſte, Hohlleiſte, GER.,) which is hollow in the lower part, and round in the upper. (Plate 75.) The term cyma, without an adjective, is always considered to mean a cyma recta. It is usually the upper member of Grecian and Roman entablatures, excepting in the Tuscan and Doric orders. In the Norman style this moulding is not very often met with, but in Gothic architecture it is in fact frequent, especially in doorways, windows, archways, &c. Its mediæval proportions and combinations are very different from those given to it by the ancients, and it is called an OGEE OR RESSANT.


Cyma recta.


Cyma reversa

CYMATIUM, *Cimasa, Cimazio,* ITAL., a name given by Vitruvius to the groups of mouldings which serve to cap each part or subdivision of the entablature, or separate it from the next. The name has no reference to the form or number of the mouldings; thus the projecting mouldings on the upper part of the architrave, (except in the Doric order, where it is denominated *tænia,*) the corresponding moulding over the frieze*, and the small moulding between the corona and cyma of the cornice, are each called by this name; the small moulding, also, which runs round the upper part of the modillons of a cornice is their cymatium; and the upper moulding of the abacus of the Roman Doric capital is likewise so called; the upper mouldings which serve

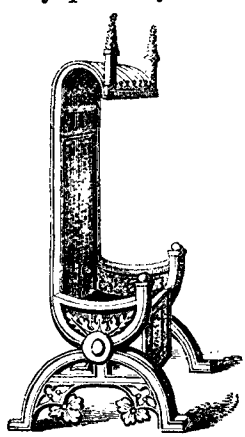


* This is sometimes, though incorrectly, considered to be part of the cornice.

as a cornice to pedestals, have occasionally the same name. The above interpretation was employed by most of the early writers, as Alberti, Serlio, &c., and is undoubtedly in accordance with the text of Vitruvius. But another set of writers, as Delorme, Chambray, Evelyn, &c., have strangely applied the name to the ogee moulding, and this error is very generally adopted[f]. (See ENTABLATURE.)

DADO, *Dé*, FR., *Dado*, ITAL., Würfel, GER.: the solid block or cube forming the body of a pedestal in Classical architecture, between the base-mouldings and cornice: an architectural arrangement of mouldings, &c., round the lower part of the walls of a room, resembling a continuous pedestal.

DAIS[g], Deshe, Desse, Des, Dese, Deas, Deis: the origin of this term is involved in obscurity, but it is very probably derived from the French, and, if so, the primitive meaning would be a canopy, that being the sole meaning which the term in question bears in that language. The word is variously spelt by old English authors, and variously used: it is applied to the chief seat at the "high board," or principal table, in a baronial hall, also to the principal table itself, and to the raised part of the floor (FOOT-PACE, HAL-PACE, or ESTRADE) on which it was placed: this raised space extended all across the upper end of the hall, and was usually but one step above the rest of the floor; at one end, and sometimes at



From Willemin, Monumens Français inedits.

[f] See Willis' Arch. Nomencl. p. 15.

[g] Mr. Tyrwhitt makes a distinction between the dais, the high dais, or raised wooden floor at the end of a hall, with the table which stood upon it, and the ders, or canopy (*dorsale*, Ducange), the hangings at the back of the company, often drawn over so as to form a kind of canopy over their heads. (See Tyrwhitt's Chaucer, 4to., vol. ii. p. 404.) The French word dais literally signifies a canopy, and is used for that which is carried over the Host in procession, also for that over a bed or a throne: hence, as Warton observes, it was transferred in English to the table at which the principal person sate. History of English Poetry, 4to., vol. i. p. 422.

both ends, was a large bay window; the high table stood across the hall, the chief seat being in the middle of it, on the upper side next the wall, which was usually covered with hangings of tapestry or carpeting, but in the hall of the archbishop of Canterbury's palace, at Mayfield, Sussex, are the remains of the chief seat in stone-work; it is of Decorated date, and appears to have resembled a stall projecting from the wall; the back is covered with diapering: these seats very frequently, and in all probability generally, had a canopy over them. The hall being the apartment used during the middle ages on occasions of state and ceremony, the term dais became general for a seat of dignity or judgment.

"Priore prandente ad magnam mensam; quam *dais* vulgariter appellamus." Matt. Paris in Vit. Abb. S. Albani, 1070. 31.

"Denarios ad tabulas emendas ad mensas inde faciend' ad magnum *deisium* regis in magna aula." (1236.) Bayley's Hist. of the Tower, vol. i. p. 214.

"& fond R(ichard) on *des* fightand, & wonne þe hallé." Langtoft, 183.

"Ne who sate first ne last vpon the *deys*." Chaucer, Knight's Tale, fo. 7.

"Ye wote that ye demyd this day upon *desse*." Towneley Mysteries, p. 238.

DAYS, the LIGHTS of a window; the spaces between the mullions.

"Quælibet fenestra vitrea .... continet tres *dayes* vitreatas." W. Worcest., p. 296.

"in the east ende of the s^t^ Quier shalbe sat a great gable window of vij *daies* ...." Will of H. VI. Mare's MSS. Caius Coll.

DEAMBULATORY. (See AMBULATORY.)

DEARN, or DERN, a door-post, or threshold. The word is frequently used in the northern counties[h].

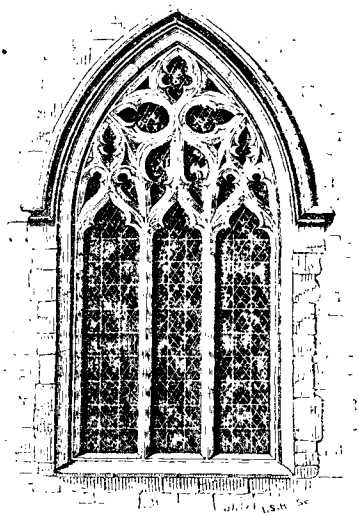
DECASTYLE, *Decastilo*, ITAL.: a portico of ten columns in front.

DECORATED STYLE OF GOTHIC ARCHITECTURE[i] (Rickman).

[h] E. J. Willson, in Glossary to Pugin's Specimens.

[i] This epithet was first employed by Mr. Britton in 1807 (Arch. Antiq., vol. i. Malmsbury, p. 3). It is the fourth style in his enumeration and is characterized as *Decorated English* from 1272 to 1461, or from Edward I. to Henry VI. inclusive. The term was adopted by Mr. Rickman in 1812 in his first essay, published in Smith's Panorama of Science and Art, but the limits which he assigned to it were from 1307 to 1377, or 1392 at the latest. Other writers have employed different terms. It is the Absolute Gothic of Warton, the Pure Gothic of Dallaway, the Complete Gothic of Whewell and Willis, the Second Order of Milner, the

This style exhibits the most complete and perfect development of Gothic architecture, which in the Early English style was not fully matured, and in the Perpendicular began to decline[k]. The most prominent characteristic of this style is to be found in the windows, the tracery of which is always either of geometrical figures, circles, quatrefoils, &c., as in the earlier instances[l], or flowing in wavy lines, as in the later examples[m]: the forms and proportions of the windows differ very considerably; when the heads are pointed the arches are, perhaps, most usually equilateral, although abundant instances are to be found in which arches of different proportions are used; sometimes they are segmental and pointed segmental, sometimes, especially in Northamptonshire, they are ogees, and not unfrequently the heads are perfectly flat. (Plates



S. Peter's-in-the-East, Oxford.

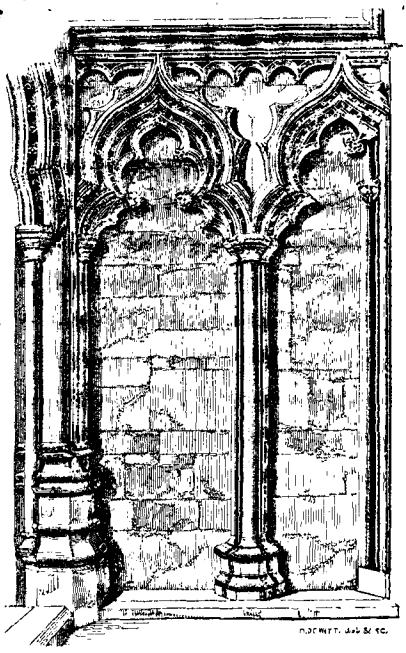
Architecture Ogivale Secondaire of De Caumont, and lastly the Middle Pointed of the Ecclesiological late Camden Society. It may be useful to remark, as beginners are apt to be misled by the name into expecting to find more ornament in this style than any other, that small country churches of this style are frequently remarkably plain.

[k] Its distinguishing features are thus ably summed up by Mr. Whewell; "It is characterized with us by its window-tracery, geometrical in the early instances, flowing in the later; but also, and perhaps better, by its triangular canopies, crocketed and finialed, its *niched* buttresses, with triangular heads, its peculiar mouldings, no longer a collection of equal rounds, with hollows, like the Early English, but an assemblage of various members, some broad and some narrow, beautifully grouped and proportioned. Among these mouldings one is often found consisting of a roll, with an edge which separates it into two parts, the roll on one side the edge being part of a thinner cylinder, and withdrawn a little within the other. A capital with crumpled leaves, a peculiar base and pedestal, also belong to this style."—Whewell's Notes on German Churches, 3rd edit., p. 330.

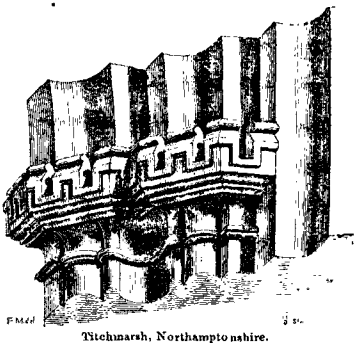
[l] As at Merton College chapel, Broughton, Kidlington, &c. &c. See the plates of windows.

[m] As at Worstead, Norfolk, Little S. Mary's, Cambridge, S. Mary Magdalene, Oxford, &c. &c.

256, 257.) There are also some very fine circular windows of this style, as in the south transept at Lincoln cathedral. (Plate 264.) The doorways of this style have frequently a close resemblance to those of the Early English, and are chiefly distinguished by the ornaments[a]. Sometimes a series of niches, with figures in them, is carried up the sides and round the heads of the doorways; and sometimes foliated tracery, hanging free from one of the outer mouldings of the arch, is used in doorways, monumental recesses, &c.; these have a very elegant effect, but occur usually in rich specimens only. A hoodmould, or weather-moulding, is generally used over the heads of doorways, windows, niches, &c., the ends of which are supported on corbel heads, or bosses of foliage, or are returned in various ways; this is not unfrequently formed into an ogee, crocketed, and surmounted with a finial (see Walpole, S. Andrews, Plate 197), and sometimes it is formed into a triangular gablet, or a triangular gablet is placed above the hoodmould; this arrangement is exceedingly common in this style, and not very prevalent in either of the others. The pillars in rich buildings are either of clustered shafts, or moulded; in plainer buildings



Arcade, Lincoln Cathedral.



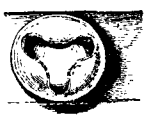
Titchmarsh, Northamptonshire.

[a] For a list of specimens see the classified index to the Plates.

they are usually either octagonal or circular; when of clustered shafts the plan of the pillar very frequently partakes of the form of a lozenge: the capitals are either plain or enriched with foliage, which, like most of the ornaments in this style, is usually very well executed. Tabernacles are very freely used, either singly, as on buttresses, &c. (Plate 40), or in ranges, so as to have the effect of a series of deeply sunk panels (Lichfield, Plate 11), and both are usually surmounted by crocketed hood-moulds. The mouldings of the Decorated style generally consist of rounds and hollows separated by small fillets, and are almost always extremely effective, and arranged so as to produce a very pleasing contrast of light and shade; the hollows are frequently enriched with running foliage, or with flowers at intervals, particularly the ball-flower, and a flower of four leaves, which succeeded the toothed ornament of the preceding style; this is often carved with a very bold projection and produces a very fine effect, as on the outside of some of the windows at Kings-thorpe church, Northamptonshire. The Decorated style prevailed throughout the greater part of the fourteenth century; it was first introduced in the reign of Edward I., some of the earliest examples being the celebrated crosses erected to the memory of Queen Eleanor, who died in 1290; but it was in the reigns of his successors, Edward II. and III., that this style was in general use.

Decorated Mouldings.

Four-leaved flower.



Ball-Flower.

Decorative Construction of a building; a term employed by Professor Willis to designate the construction which is represented by its ornamental parts, but which is usually different from the real or *mechanical construction* of the same building[o].

Degrees, *Degrés*, Fr., steps or stairs. (See Grees.)

"And fro the grounde vpryght as a lyne,
There were *degrees* men by to ascende." Lydgate's Boke of Troye.

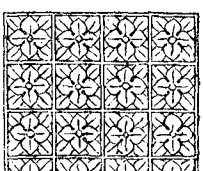
"A goodly crosse of stone with faire *Degres*." Leland, It., vol. ii. p. 16.

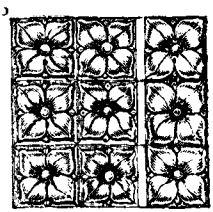
[o] See Willis' Remarks on the Architecture of the Middle Ages, p. 15.

DENTELS, DENTILS, *Denticules*, FR., *Dentelli*, ITAL., Zahnſchnitte, GER.: ornaments resembling teeth, used in the bed-moulding of Ionic, Corinthian, and Composite cornices.

DIAGONAL RIB, a rib crossing a bay or compartment of a vault diagonally from the opposite angles.

DIAPER-WORK, DIAPERING, *Diapré*, FR.: in architecture, a mode of decorating a surface which consists in covering it by the continual repetition of a small flower, leaf, or similar ornament, whether carved or painted; if carved, the flowers are entirely sunk into the work below the general surface; they are usually square, and placed close to each other, but occasionally other arrangements are used, as at Canterbury cathedral. This kind of decoration was first introduced in the Early English style[p], in which it was sometimes applied to large spaces, as in Westminster abbey[q] and Chichester cathedral; in the Decorated style it was also extensively used, as in the chapter-house, Canterbury; S. Mary's chapel, Ely cathedral; the tomb of Gervase Alard, at Winchelsea; the parapet of Beverley minster (Plate 139), the wall-screen at Lincoln (Plate 103), seats at Stanton S. John[r] (Plate 146), &c. In the Perpendicular style diapering was used only as a painted ornament, and as no attention has been paid to the preservation of such decorations, but few specimens remain; some portions of a pattern of beautiful flowing foliage may be seen at the east end of the lady chapel in Gloucester cathedral; this kind of work was executed in the most brilliant colours combined with gilding; it was employed in the Decorated as well as in the Perpendicular





Monument of William de Valence, Westminster.

[p] See woodcut in the article EARLY ENGLISH, below.

[q] The hatching and other similar surface decoration of the Romanesque and Norman styles belong to the same class of ornament; as for example, at S. Augustine's, Canterbury (Plate 6), S. Margaret, Dover (Plate 71), Dorchester (Plate 74), Kelso (Plate 161.)

[r] The last example is later than the Reformation.

style, and probably also in the Early English, but no examples can be referred to of that period.

DIASTYLE, *Diastyle,* FR., *Diastilo,* ITAL., Fernſäulig, GER.: one of the five species of INTERCOLUMNIATION defined by Vitruvius. In this the distance between the columns is equal to three diameters of the shaft, measured at the lower part.

DIAZOMATA, *Precinzioni,* ITAL., Abſätze im Theater, GER.: the passages or spaces which encircled the seats at intervals in an ancient theatre; called also Præcinctiones.

DIE, the cube or dado of a pedestal. (See DADO.)

DIPTERAL, DIPTEROS, *Diptère,* FR., *Diptero,* ITAL., Doppelflügligt, GER.: a temple, having a double range of columns all round. It usually had eight in the front row of the end porticos, and fifteen at the sides, the columns at the angles being included in both.

DISCHARGING ARCH, *Arc en Décharge,* FR.: called also Relieving Arch, or Arch of Construction; an arch formed in the substance of a wall, to relieve the part which is below it from the superincumbent weight: it is frequently used over lintels and flat-headed openings.

DITRIGLYPH, an interval between two columns, admitting two triglyphs in the entablature; used in the Doric order.

DOME, *Dôme,* FR., *Duomo,* ITAL., Dom, GER.: a cupola; the term is derived from the Italian, *Duomo,* a cathedral, the custom of erecting cupolas on those buildings having been so prevalent that the name dome has, in the French and English languages, been transferred from the church to this kind of roof. (See CUPOLA.)

DOMESTIC ARCHITECTURE OF THE MIDDLE AGES.

CENT. XII. There is ample evidence yet remaining of the domestic architecture in this country during the twelfth century. The ordinary manor-houses, and even houses of greater consideration, appear to have been generally built in the form of a parallelogram, two stories high, the lower story vaulted, with no internal communication between the two, the upper story approached by a flight of steps on the outside, and in that

story was sometimes the only fire-place in the whole building. It is more than probable that this was the usual style of house in the preceding century. The manor-house at Boothby Pagnel, Lincolnshire, is a perfect specimen of such a house; its date is rather late in the twelfth century; it had a sort of moat not washing the walls; at Christchurch, Hants, is another house rather earlier[r]. Windows in the upper story are larger than those below, which are small narrow lights[s]. Moyses' hall at Bury S. Edmund's is a larger and later building, consisting of two portions, but still, so far as it can be traced, on the same plan. There were however in the twelfth century other houses on a different plan, having a hall on the ground floor, which went the whole height of the house; thus at Barnack *was*[t] such a hall, divided into three parts by columns and arches, like a church: at Oakham castle, Rutland, is a similar hall, which is all that now remains of the original structure built by Walcheline de Ferrers about 1180. The greater part of the palace of the bishop of Hereford appears to have been originally a hall on this plan, having the columns and arches of timber[u]. The square-headed window early appears, for it occurs divided by a mullion, under a semicircular arch at Moyses' hall. Instances also are found in this century of a fashion which continued very much later; seats are formed on each side of the window in the interior, by cutting down the wall, or rather by not

[r] There are also in some parts of the kingdom remains of similar houses, as part of the Crown inn, Rochester, part of a house at Saltford, near Bristol, three houses at Lincoln, and two at Southampton. (See Arch. Journal, vol. iv.)

[s] Sometimes the building was more extensive; thus the remains which in 1830 existed of the prior of Lewes's hostelry in Southwark, and which formed the lower story of such a building, (vid. Archæol., vol. xxiii. p. 299,) had apparently other buildings joined on to them.

[t] It is mortifying to be obliged to speak of the existence of this most valuable specimen of domestic architecture in the past tense; it was pulled down about the year 1830.

[u] At Minster, Thanet, are remains of a Norman house. At Bishop's Waltham are also Norman remains; and at Appleton, Berks, the entrance doorway and hall doors of a manor-house. Winwall, Norfolk, which is engraved in Britton's Antiquities, vol. v. p. 180, plate No. 25, is a Norman chapel turned into a house in modern days. Several details of the Hall at Oakham are engraved in the Arch. Journal, vol. v.

building it up all the way to the window-sill, leaving a bench of stone on each side.

CENT. XIII. In the early part of the thirteenth century the general plan of house before spoken of was still continued, and of this, Pythagoras's school at Cambridge, and the Temple farm, Strood, Kent, (the latter to be disentangled from modern work,) are specimens: and there are other buildings of about the same date of the same kind. There is a good example of a perfect house in Aydon castle, Northumberland, the date of which is rather late in this century, and the building is, except as to some of the offices, in a wonderfully entire state: though called a castle, it is merely a house built with some attention to security. The general plan is a long irregular line, with two rather extensive enclosures or courts formed by walls, besides a smaller one within. On two sides is a steep ravine, on the others the outer wall has a kind of ditch, but very shallow. The original chief entrance, still existing, is by an external flight of steps, which had a covered roof to the upper story, and so far partakes of the features of the earlier houses[x]. Little Wenham hall, Suffolk, about A.D. 1260, is a very early instance of the use of brick, the main walls of the house being of that material, except the lower part, where flint and stone are intermixed. The building has at one period been larger, but it seems highly probable that what now remains formed the whole of the original house. It consists of four rooms and a chapel, thus arranged: two long rooms, one over the other, the lower one vaulted, the upper one having the only fire-place in the building: at the east side

[x] CENT. XIII. Remains of houses built in this century are to be found in various other places; Charney Bassett, and Sutton Courtenay, (Berkshire, at the latter the old manor-house, distinct from the abbey-house;) Ryhall, Rutland; Somerton castle, Stamford and Aslackby, Lincolnshire; Nassington and Woodcroft, Northamptonshire, the remains of the last considerable; Thame Prebendal House, Chipping Norton, Coggs and Cottisford, Oxon; Godmersham, Kent; Goodrich castle, Herefordshire; Bristol, entrance to the city schools: and much of domestic work of this age is to be traced in various monastic buildings. At Middleton Cheney, Oxon, is a singular curiosity, a timber doorway having the toothed ornament carved in the head, which is a low segmental arch.

of these, and ranging with the north end, is a small vaulted room; over that the chapel, also vaulted, and another small room over that, rising higher than the upper large room, in the form of a tower: there is a very narrow turnpike stair communicating with these two small rooms and the chapel, but it seems probable that the principal access to the upper large room was by an external flight of stairs at the south-west angle.

CENT. XIV. Early in the fourteenth century occurs Markenfield hall, Yorkshire, on a plan not very unlike Aydon, and mostly very perfect; but here the entrance is on the ground, the lower story partly vaulted, and the chief rooms still up stairs. Perhaps late in the preceding and certainly early in this century, houses are to be found which (it may be presumed for safety) have a square tower attached to them. Longthorpe, near Peterborough, is one of these.

The domestic[y] remains during this century are very numerous, and the plans very various, probably some of them originally quadrangular, within moats, but we are not aware of any quadrangular building which has all its sides of the fourteenth century; the nearest to it is perhaps the Mote, Ightham, Kent. The hall is a very chief feature in the houses of this date, and that at the Mote, Ightham, is very perfect. The roof of the hall at Nursted court, Kent, was so framed as to stand about four feet within the walls, and formed, by the two timber columns on which it rested, two small side aisles and a centre, so far in plan like the earlier Norman halls of Barnack and Oakham.

The domestic architecture of every country is necessarily affected by the degree of safety in which that country may be;

[y] CENT. XIV.

Berkshire, Sutton Courtenay, the abbey manor-house.
Cambridgeshire, Prior Crawden's H., Ely.
Kent.....Nash court; Court-lodge, Great Chart; the Palace, Charing; Southfleet rectory; Penshurst.
Lincolnshire.....Uffington.
Northamptonshire...Barnack.
Oxfordshire.....Part of Broughton castle; gatehouse at Bampton; brick tower at Rotherfield Greys.
Shropshire, Acton Burnel; Ludlow castle; Stoke Say castle.
Somersetshire.....Bishop's palace, Wells; vicar's close, Wells; Clevedon court.
Wilts.....Place house, Tisbury; S. Wraxhall.

consequently, as it happened that in the north of England, from the early part of the fourteenth century down to the union of the two crowns of England and Scotland under one monarch, James I., or nearly to that time, no residence was safe except a tower—some rectory houses are yet towers—so that for what may strictly be termed "domestic" architecture during the fourteenth century, it is in vain to search there; but there are many border towers, as they are termed, of great interest; Belsay castle is the finest[z]. They all, or at least nearly all, preserve the aboriginal feature of having the lower story vaulted like the twelfth century houses; and in Chillingham park, Northumberland, is Hepburn tower, which still more accurately preserves, at the end of the fourteenth century, or perhaps rather later, the features of a house of the twelfth century; it is nearly square, has the lower story vaulted, and had *originally* (for the staircase has clearly been thrust in since) no internal communication between the upper and lower story; the fireplaces (five in number) are in the upper story and attics.

With respect to houses in towns during this century, there are in York some remarkable specimens of foot entrances from the street, to courts which appear to have been in common to several houses. They are chiefly remarkable from the enormous length of the SPURS forming the two sides of the entrance, and supporting the projecting story of the house above, or rather supporting a projection beyond that projecting story. This taste in York continued until late in the fifteenth century, and the spurs are then very richly carved. There are timber-houses of the fourteenth century yet remaining, but the details are much destroyed; they exist at York and Salisbury, at Wingham[a], Kent, and other places.

[z] See also Edlingham, Witton Elsdon, &c. &c. Northumberland.

[a] The house here referred to as at Wingham, must not be confounded with one at the same place of later date, and which, to a general observer, is more striking in its appearance. It may be remarked that it has hitherto proved a difficult thing to find a perfect house of considerable size from not long after the latter half of this century until towards the middle of the next, that is, a large house in the early Perpendicular style, and entire, or nearly so.

CENT. XV. In the fifteenth century, houses of all materials, plans, and sizes, occur[b]; sometimes quadrangular, as at Thame prebendal house, though here part is earlier; sometimes a large irregular court, formed partly by the house, by stables and other out-buildings, and by walls, as (late in the century) Great Chalfield, Wilts: until rather late in the century it is not however easy to find an entire house of any size all of one date. The fronts of Ockwells, Berks; Great Chalfield, Wilts; and Harlaxton, Lincolnshire, (the latter amidst much later work,) exhibit a singular uniformity of design; at each end are two large gables, then two small ones, one forming the porch, the other the hall window, and the centre of the building between these two small gables consists of a recess forming the hall. Towards the end of the century, tower gateways, sometimes square (used earlier also) and sometimes with octangular towers on each side, were used for the entrance. Moats were still in use through this century, but not to every house. In the northern counties, border towers were still in use by the smaller proprietors[c]; and castles, possessing features both of habitation and fortification, by the greater lords: of these last, Warkworth is by far the finest. In many towns[d] are considerable remains of houses built during the fifteenth century; many of them originally inns, and

[b] CENT. XV.

Bedfordshire.....Summeries.
Buckinghamshire...Eton college.
Cornwall..... Cothele.
Derby .... Haddon hall; Winfield manor-house.
Devonshire ..... Dartington.
Essex ..... Nether hall.
Herefordshire...Wilton castle, near Ross.
Hertfordshire...Hatfield.
Kent, Eltham; Longfield; Westonhanger; Lympne; Starkey's, Wouldham; Hever; Knole.
Lincolnshire.....Tattershall castle; Gainsborough manor-house.
Leicestershire.....Kirby Muxloe.
Middlesex, Crosby hall; Hampton court.
Norfolk.....Oxburgh hall.
Northants...Fotheringhay; Duddington.
Oxfordshire.....Stanton Harcourt; Ewelme hospital; Broughton castle.
Rutlandshire..... Liddington.
Somersetshire..... Chapel Cleeve.
Surrey—Archbishop's palace, Croydon; Beddington hall.
Sussex.....Brede place.
Warwickshire ..... Baddesley Clinton.
Wiltshire .....Norrington; Woodland; S. Wraxhall; Pottern; Place house, Tisbury: Bishop's palace, Salisbury.

[c] Betchfield, Northumberland; the older portion of Dalston hall, Cumberland; Mortham's tower, Yorkshire, &c. The two last are well worth examination.

[d] Grantham, Lincoln, Salisbury, Sherborne, Glastonbury, Canterbury, York, Exeter, Wells, Bristol, Coventry, Colchester, Tickhill.

some still so. A house in the market-place, Newark, is an early instance (Edw. IV.) of timber and ornamental plaster or cement united, of which latter material are a series of small figures with canopies over them; here, as in many other timber-houses in towns, a long range of windows, or rather one window extending through the whole front, occurs.

But little evidence of the mode in which houses were fitted up in the interior is to be found until late in the century. Hall screens are occasionally to be found rather earlier, but not much so. Tapestry of course must have been in use, but specimens even so late as the end of this century are not common, and we believe none occur earlier. The walls were also occasionally painted with ornaments or figures: indeed remains of this are to be found at a much earlier period, as the celebrated Painted Chamber in the palace at Westminster. It is probable that wainscot also began to be used at the end of this century. It is not easy to speak of the ceilings during this century; at Sherborne abbey, Dorset, is a good timber one divided into squares, with flowers carved at the intersections; the hall at Great Chalfield had its ceiling divided into squares by the main timbers, and those squares subdivided into others of plaster, with bosses at the intersections[e].

CENT. XVI. During the sixteenth century there arose many houses of great magnificence, of all plans and materials, ample remains of which yet exist[f].

[e] In some towns are to be found houses the lower stories of which appear to have been originally intended for shops, from their having arcades of stone or timber, originally open. Canterbury, Charing, Kent, Glastonbury, Shrewsbury.

[f] CENT. XVI.

Cheshire...Hooton hall; Moreton hall.
Cumberland.....Dalston hall.
Dorsetshire.....Athelhampstead hall; Wolverton hall.
Essex, Layer Marney; Gosfield; Moyns.
Gloucestershire.....Thornbury castle; Chavenage, near Tetbury.
Kent.....Penshurst; Hever; Franks; Cobham hall; Orpington rectory; the Mote, Ightham.
Middlesex.....Hampton court.
Norfolk...East Basham H.; Oxnead H.
Northamptonshire...Burleigh.
Nottinghamshire.....Wollaton hall.
Oxfordshire.....Broughton castle; Mapledurham.
Shropshire.....Plush hall.
Somersetshire.....Barrington court; Nettlecombe court; South Petherton.
Suffolk.....Hengrave hall, 1525; Gifford's hall, 1538; West Stow hall.
Surrey.....Sutton court.
Sussex.....Cowdray.

From the middle down to the close of this century, Italian features were continually increasing, and consequently the style which prevailed at the end of the century varied very materially from that used at the beginning. Early in this century, if not sooner, wainscot came much into fashion for the principal rooms. The panels were small, and mostly of what is called the linen pattern, (Plate 138,) but they were also carved with every variety of pattern, mixed more or less with Italian details, and frequently on the upper line of panels of the room were carved in high relief fanciful heads placed in wreaths. A great deal of this kind of work yet remains at Tolleshunt Darcy, Essex; Thame park, Oxon; Boughton Malherbe, Kent[s]; Syon house, Middlesex; and in many other places. Towards the latter end of the century plainer panels were introduced, sometimes with gilding, as at a house at Hollingborne, Kent, and also arabesques, &c., in painting, as at Boughton Malherbe, Kent. Sometimes the walls had rude paintings, as at Eastbury house, Essex.

The ceilings were often very richly ornamented; in the early part of the century the main divisions were formed by the girders of the floor above; and those spaces subdivided by plaster ribs slightly raised, as at Thame park; sometimes the girders and joists of the floor above were left bare but ornamented by mouldings, and sometimes richly carved, as at a house in Colchester, now the Marquis of Granby public house. Sometimes the ceilings were divided into various figures by ribs of oak, and the spaces between plastered; as at Layer Marney, Essex, Hever and Allington castles, Kent. In later times these ribs were of plaster, and much ornamented. Occasionally pendants were introduced. Ornamental staircases do not occur until towards the end of this century; where they exist of such a form as according to the taste of later days would have re-

Warwickshire..... Compton-Wyniate; Worm Leighton.
Wiltshire....Longleat; Laycock abbey.
Yorkshire....New hall, near Pontefract.

[s] It should be observed that *parts* of many of the houses, here mentioned, are of earlier date than the sixteenth century.

quired a baluster, the space below the hand-rail is usually filled up with plaster instead of an open balustrade, as at Boughton Malherbe, and Leeds castle, Kent[h]. Galleries appear to have been not generally in use before the latter part of this century. The timber-houses in towns during the latter part of this century are often very splendid.

CENT. XVII. The houses of the seventeenth century hardly require description[i]. Staircases, with open balustrades, came into use, and many of them are very handsome. Galleries also in the large houses. Towards the middle of the century, houses with high roofs, and bold cornices on large projecting brackets, are occasionally found, as Balls in Hertfordshire, but they were not thoroughly established until late in the century. In the latter part of this century houses of plaster very richly ornamented were frequent in towns. Of these, Sparrow's house at Ipswich is the most splendid specimen. One of the richest timber-houses to be found of this period is at Ludlow. During this century also, in the garden, terraces with balustrades of open panels, and having animals at the angles, were frequently used, as at Claverton, Somersetshire, and the Duke's house, Bradford, Wilts.

DONJON, **Dongeon**, **Doungeon**, *Donjon*, FR. (See DUNGEON.)

DOORWAY, DOOR, **Dore**, *Porte*, FR., *Porta*, ITAL., **Thür**, GER.: the entrance into a building, or into any room or enclosure. Among the ancients doorways were usually rectangular in form, though occasionally the opening diminished towards the top, until the latter times of the Roman empire, when they were sometimes arched; when not arched they generally had a suit

[h] The latter of these is now destroyed.

[i] CENT. XVII.

Derbyshire.....Hardwicke hall.
Essex.....Audley End.
Hampshire.....Bramshill.
Hertfordshire.....Hatfield.
Huntingdonshire...Hinchinbrook.
Kent....Knole; Godinton; Charlton H.
Lincolnshire.....Harlaxton.
Middlesex.....Holland house.
Norfolk.....Blickling.
Northamptonshire...Canon's Ashby; Castle Ashby; Kirby.
Oxfordshire.....Wroxton abbey.
Somersetshire.....Montacute.
Surrey.....Loseley.
Sussex....Bateman's, at Burwash, 1634.
Warwickshire.....Aston Hall.
Wiltshire.....Charlton.
Worcestershire.....Westwood.
Yorkshire.....New hall, near Otley.

of mouldings, called an architrave, running round them, and there were often additional mouldings over the top supported by a large console, ANCON, or truss at each end. The doors were of wood, or metal, and occasionally of marble, panelled, and frequently, if not always, turned on pivots working in sockets.

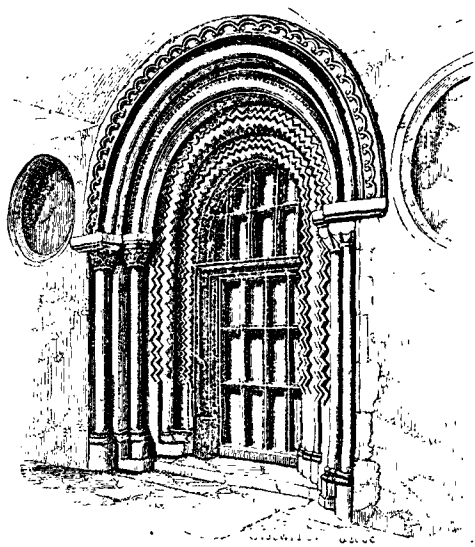
In the architecture of the middle ages doorways are striking and important features, and afford in the character of their mouldings and ornaments clear evidence of the styles to which they belong[k]. In the style usually deemed Saxon, they are always plain, with very little, if any, moulding, excepting in some instances a rude impost, and even that is frequently a plain stone slightly projecting from the face of the wall, as at Laughton-en-le-Morthen church, Yorkshire: the arches are semicircular, and (like all the rest of the work) rudely constructed, but in some instances the head of the opening is formed by two straight pieces of stone placed upon their ends on the impost, and leaning together at the top so as to produce the form of a triangle, as at Barnack and Brigstock churches, Northamptonshire. (See woodcuts in SAXON ARCHITECTURE.) In the Norman style doorways became more ornamental, though at its commencement very little decoration was used. In the earliest examples the jambs and archivolt were merely cut into square recesses, or angles without mouldings, with a simple impost at the springing of the arch; but as the style advanced, mouldings and other enrichments were introduced, and continued to be applied in increasing numbers until they sometimes nearly or quite equalled the breadth of the opening of the doorway, fine examples of which remain at Lincoln cathedral[l]; the ornaments were used almost entirely

Brixworth, Northamptonshire.

[k] In large churches the principal doorways are placed at the west end of the nave and the ends of the transepts, but in smaller buildings there is frequently no western doorway, the entrances being at the sides of the nave.

[l] It is remarkable that the doorways of the Norman style in Normandy are not to be compared with those in this country for depth of moulding and amount of enrichment: the richest which has been met with in a rather extensive search in

on the outside, the inside usually being (as in all the styles of Gothic architecture) perfectly plain. Norman doorways differ considerably in their character and ornaments, scarcely any two being alike. The arch is commonly semicircular, though occasionally segmental or horse-shoe: the mouldings and enrichments are very various, but are generally bold and good, and, though not so well worked as those of the later styles, they generally equal and sometimes surpass them in richness and force of effect: the outer moulding of the arch sometimes stops upon the impost, producing the effect of a hood-moulding, although it does not project from the face of the wall; hood-mouldings also are very frequently used, and they either stop upon the impost or terminate in carved corbels. Shafts are often, but not always, placed in the jambs; they are generally circular, but occasionally octagonal, and are sometimes ornamented with zigzags or spiral mouldings; the capitals are usually in some degree enriched, and are often carved with figures and foliage; the impost moulding above the caps generally runs through the whole jamb, and is frequently continued along the wall as a string. Some of the most usual ornaments in Norman doorways are zigzags of various kinds, and series of grotesque heads, set in a hollow moulding, with projecting tongues or



Chapter House, Christ Church, Oxford.

that province, is the west doorway of S. George de Bocherville, and this would not be considered a very striking example in England: in other respects they correspond with the doorways of this country.

beaks overlapping a large torus or bead; small figures and animals are also frequently used, and occasionally the signs of the zodiac, as at Iffley, Oxfordshire, and S. Margaret's, York, where there are thirteen, according to the Saxon calendar. The actual opening of the doorway is often flat at the top, and rises no higher than the springing of the arch; the tympanum, or space between the top of the opening and the arch, is sometimes left plain, but is generally ornamented, and frequently sculptured with a rude representation of some Scriptural or legendary subject. In a few late instances a pediment is formed over the arch by a projecting moulding, as at S. Margaret's at Cliffe, Kent. (Plate 71.) Good examples of Norman doorways may be seen at the cathedrals of Ely, Durham, Rochester, and Lincoln; at the churches of South Ockenden, Essex; Iffley, Oxfordshire; Barfreston, Kent; at the chapter-house, Bristol; Malmsbury abbey, and various other places. (Plates 71 to 75.)

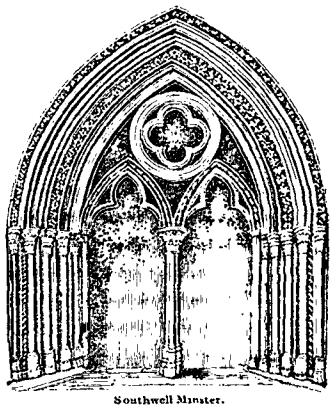
A few original Norman doors exist: they are devoid of ornaments, except the hinges and iron scroll-work on the front; the nails with which these are fixed are, in general, not large, but the heads sometimes have considerable projection; the

Nail-heads, Compton, Berks.

hinges are often perfectly plain straps, but the ends are not unfrequently turned into small scrolls, and there is sometimes a larger scroll on each side next the joint of the hinge; these together often resemble the letter C. (Compton, Plate 97.) A good example of Norman scroll-work exists (it did in 1830) on the inner west door of Woking church, Surrey.

Early English doorways generally have pointed arches, though a few have semicircular, and occasionally the top of the opening is flat. In large examples the mouldings are very numerous, and the jambs contain several small shafts which usually stand quite free, and are often of Purbeck or Forest marble, or some fine stone of a different kind from the rest of the work; the jamb is generally cut into recesses to receive these shafts, with a small

suit of mouldings between each of them; in small doorways there is often but one shaft in each jamb, and sometimes none[m]; the capitals are generally enriched with delicate leaves, but they often consist of plain mouldings. The archivolt, and the spaces between the shafts in the jambs, are frequently enriched with the toothed ornament, or with leaves and other decorations characteristic of the style, but in some very good examples they have only plain mouldings. The opening of the doorway is often divided into two by a single shaft or a clustered column with a quatrefoil, or other ornament above it. There is almost invariably a hood-moulding over the arch, which is generally supported on a head at each end. In many instances the inner mouldings of the head are formed into a trefoil or cinquefoil arch, the points of which generally terminate in small flowers or leaves, and in some small doorways the whole of the mouldings follow these forms[n]. Fine examples of the doorways of this style remain at the cathedrals of York, Lincoln, Salisbury, Chichester, and Lichfield

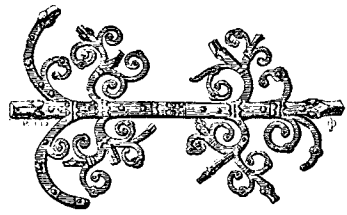


Southwell Minster.

[m] The doorways of this age in Normandy correspond in general character with those of this country, but in some rich examples the shafts that support the arch-mouldings stand out quite detached from the rest of the work, and the jamb behind them is formed into a straight surface, and ornamented with a series of subordinate shafts supporting small arches below the capitals of the others, as at the churches of Lisieux, Grand Andelys and Ussy, and the ruined abbey of Ardenne near Caen: in these examples the work is of the best character and considerably enriched. In very many French examples the opening of the doorway has a flat top, level with the springing of the arch, the space above being filled with panelling or sculpture.

[n] There are also small doorways of this style with a straight top, with the lintel supported at each end on a corbel, which projects into the opening so as to contract its width, having very much the appearance of a flattened trefoil; in the northern parts of the kingdom this form is by no means confined to the Early English style, but in other districts it is not very often found in later work. (See Lutton, Plate 76, and note to page 43 above.)

(this last with some singularities), at Beverley minster, and at S. Cross, Hants. (Plates 76—78.)



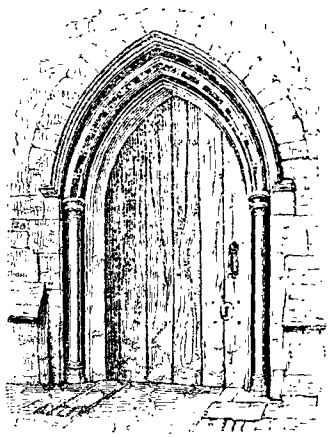
Faringdon, Berks.

Early English doors were seldom ornamented, except with iron scroll-work, though occasionally, towards the end of the style, they may have had other decorations[o]. The scroll-work is more delicate and much more elaborate in this style than in the Norman, and often forms very elegant patterns covering the whole of the door; the ends of the curls, and sometimes also their points of union, are occasionally ornamented with small heads of animals: the hinges, when not plain straps, have branches or curls at the ends, and often at the sides likewise, and when other scroll-work is used with them their ramifications are made to combine with the general design. The ornamental iron-work is usually applied to the outside of the door only; it is however occasionally found on the inside also, but of a simpler pattern, as at the west end of S. Alban's abbey. The heads of the nails vary considerably in shape, sometimes they are flat and sometimes they project as much as an inch. When the doors are otherwise plain there are occasionally iron scutcheons or ornaments fixed round the handles, as at Honingham church, Norfolk.

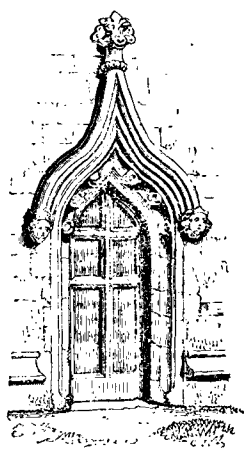
Decorated doorways are not in general so deeply recessed as those of the last style, but they very much resemble them in the mouldings and shafts in the jambs. There are a few examples, chiefly early in the style, in which the opening is divided into two, as at York minster, but this is not the usual arrangement. The shafts in the jambs are usually of slighter proportions than in the Early English style, and instead of being worked separate, form part of the general suit of mouldings; the capitals consist either of plain mouldings, or are enriched

[o] The western doors of the cathedral of Seez, in Normandy, are of this age, and are ornamented on the front with successive tiers of small banded shafts supporting trefoil arches, which are fastened on with nails with projecting conical heads.

with leaves of different kinds characteristic of the style. Many small doorways have no shafts in the jambs, but the mouldings of the arch are continued down to the plinth, where they stop upon a slope. The arch in large doorways is almost invariably pointed; in smaller it is frequently an ogee. The mouldings are very commonly enriched with flowers, foliage, and other ornaments, which are sometimes in running patterns, but very often placed separately at short intervals; the most prevalent are the ball-flower, and another of four leaves, which is frequently worked with a bold projection that produces a very fine effect; both these are characteristic of the Decorated style: occasionally a series of small niches, with statues in them, like a hollow moulding, are carried up the jambs and round the arch; and sometimes doubly feathered tracery, hanging quite free from some of the outer mouldings, is used in the arch, and has a very rich effect: small buttresses or niches are sometimes placed at the sides of the doorways. A hood-moulding is almost universally used; it is generally supported at each end on a boss of foliage, or a corbel, which is frequently a head, but it sometimes terminates in a curl or a short return; it is seldom continued along the wall; occasionally it is crocketed and surmounted at the top by a finial, especially when in the form of an ogee, or it has a finial and no crockets. In rich examples gablets are common over Decorated doorways; they are either triangular, or ogees with crockets and finials, the space between



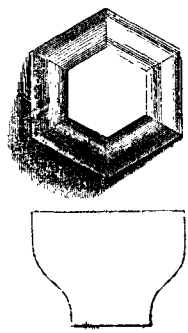
Dorchester, Oxon.



Witney, Oxon.

them and the mouldings of the arch being filled with tracery-panels, foliage, or sculpture[p]. (Plates 79, 80.)

The doors in the Decorated style are sometimes ornamented with iron scroll-work like the Early English, except that the terminations are more frequently formed into leaves or flowers; but they are also often covered with panels and characteristic tracery, which are of as good design and as carefully executed as any other ornamental portions of the building; S. Augustine's gateway, at Canterbury, affords a magnificent example of this kind of door. To this style apparently belong some of the doors so frequently found in country churches, consisting of upright boards, some of which are well moulded, as at the west end of Ewhurst church, Sussex, but in general each board is worked with a projecting ridge up the middle; there are also many doors of this kind, each board of which overlaps one edge of the next, like upright weather-boarding, some of which may be of Decorated date, though the majority appear to belong to the Perpendicular style. The nails are placed in rows upon the boards or on the mullions of the panelling; they have projecting heads, sometimes rudely formed into a flower, sometimes square with the prominent angles cut off; those at S. Augustine's gateway are hexagonal, and in the shape of an ogee.

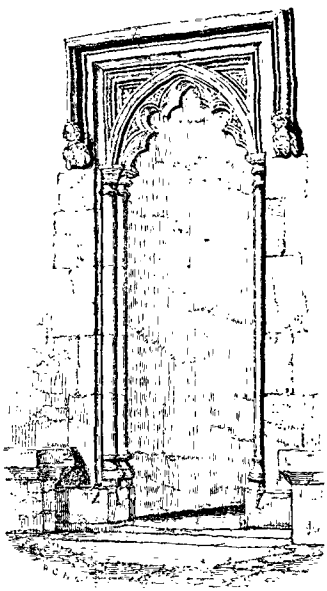


S. Augustine's Gateway, Canterbury.

In the Perpendicular style a very considerable change took

[p] In French Decorated work the doorways, in many respects, correspond with those of this country, and the mouldings are in section much alike; but double doorways are more prevalent, and the opening for the door almost universally in large examples, and not unfrequently in small, rises no higher than the springing of the arch and is terminated square, the tympanum above being sculptured with a series of Scripture subjects, which are usually arranged horizontally one above another: the usual mode of ornamenting the jambs and archivolt is with niches and statues; the figures in the jambs are usually large, standing on pedestals, with small ones above them in the arch; these form in many cases almost the only decoration, and are repeated as many times as the depth of the doorway will permit, with a few plain mouldings between each series; they produce a rich but confused effect.

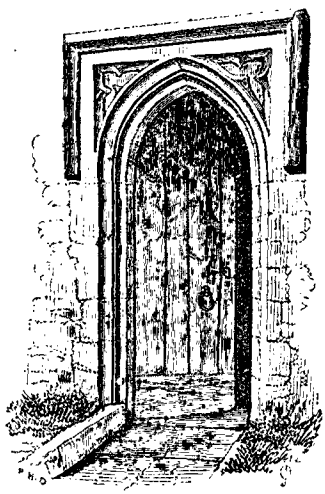
place in the appearance of the doorways, from the outer mouldings being constantly formed into a square over the arch, with the spandrels feathered or filled with ornaments, either tracery, foliage, or sculpture; this square head however is not universal. Shafts are often, though by no means always, used in the jambs; they are usually small, and are always worked on the jamb with the other mouldings, and frequently are not clearly defined, except by the capital and base, the other mouldings uniting with them without a fillet, or even an angle to mark the separation; the capitals usually consist of plain mouldings, but in some instances they are enriched with foliage or flowers. There are generally one or more large hollows in the jambs, sometimes filled with niches for statues, but more often left plain: these large hollows are characteristics of the Perpendicular style. In this style the four-centred arch was brought into general use, and became the most prevalent for doorways as well as other openings; many, however, have two-centred arches, and in small doorways ogees are sometimes used; a very few have elliptical arches[q]. (Plates 81, 82.)



S. Erasmus' Chapel, Westminster.

[q] The doorways of the French Flamboyant style have no correspondence with those of the English Perpendicular, with which they are contemporary, except that the jambs are sometimes worked with similar hollows in them. In general arrangement they resemble the French doorways of the preceding style in many respects; the opening is very commonly square at the top, and terminates at the springing of the arch, and, when large, is frequently divided into two; sculpture is used in nearly as great profusion in rich works, both in the jambs and arch, and in the tympanum over the opening; the arch is generally surmounted by a bold canopy, which is often triangular, but several other forms which are peculiar to the style are also given to it. Neither the four-centred arch nor the square head, so prevalent in the Perpendicular style, was adopted in the Flamboyant; for large

The doors of the Perpendicular style, if made ornamental, were usually panelled, and frequently covered on the upper parts with tracery; sometimes the heads of the panels had crocketed canopies over them. Iron scroll-work does not appear to have been used[r]. In country churches many doors exist which are quite plain, made of upright boards put together like weather-boarding, as before noticed. The nails have projecting heads, which are usually square, with the outer angles taken off; they are placed in the same way as in the Decorated style.



Coombe Church, Oxon.

In the doorways of all the styles the inner arch behind the door is made higher and of a different form from the opening of the doorway, and is ingeniously disposed so as to allow the point of the door to move clear of the crown of the arch when it is set open[s]. This inner arch, or REAR VAULT, is usually bounded and ornamented on the inside face by a rib of mouldings, which either abut against the edge of the jamb, or are received upon ESCOINSON shafts and capitals. This arrangement is also employed for windows.

DORIC ORDER[t], the oldest and simplest of the three orders

doorways the two-centred arch is used; small ones have sometimes ogees or elliptical arches, and, late in the style, the tops are not unfrequently flat with the angles rounded off. The mouldings and details are very different from the Decorated, and partake of the peculiar characteristics of the style.

[r] Good examples of Perpendicular doors are to be found in numerous churches. The old nave of S. Saviour's church, Southwark, which was entirely swept away a few years ago, had a very fine Early Perpendicular west doorway, retaining a most magnificent pair of doors of the same date, which were by no means in bad condition.—Where are they now?

[s] See Willis's Architectural Nomenclature of the Middle Ages, p. 57.

[t] "On viewing and comparing the examples of the Doric order, the first emotion will probably be surprise, at beholding the different proportions,—a diversity so great, that scarcely any two instances appear which do not materially differ in the

used by the Greeks, but it was ranked by the writers of the Renaissance as the second of the five Roman orders. The shaft of the column has twenty flutings, which are separated by a sharp edge, and not by a fillet as in the other orders, and they are less than a semicircle in depth: the moulding below the abacus of the capital is an ovolo: the architrave of the entablature is surmounted with a plain fillet, called the tenia: the frieze is ornamented by flat projections, with three channels cut in each, which are called triglyphs; the spaces between these are called metopes: under the triglyphs and below the tenia of the architrave are placed small drops or guttæ; along the top of the frieze runs a broad fillet, called the capital of the triglyphs; the soffit of the cornice has broad and shallow blocks worked on it, called mutules, one of which is placed over each metope and each triglyph; on the under surface are several rows of guttæ or drops. In these respects the order, as worked both by the Greeks and Romans, is identical, but in other points there is considerable difference. In the pure Grecian examples the column has no base, and its height varies from about four to six and a half diameters; the capital has a perfectly plain square abacus, and the ovolo is but little if at all curved in section, except at the top where it is quirked under the abacus; under the ovolo are a few plain fillets and small channels, and a short distance below them a deep narrow channel is cut in the shaft; the flutes of the shaft are continued up to the fillets under the ovolo. (Plate 44.) In the Roman Doric the shaft is usually seven diameters high, and generally has a base, sometimes the Attic and sometimes that which is peculiar to the order, consisting of a

relative size of their parts, both in general and in detail, and presenting differences which cannot be reconciled upon any system of calculation, whether the diameter or the height of the column, or the general height of the order, be taken as the element of proportion. At the same time, they all resemble one another in certain characteristic marks, which denote the order; the differences are not generic, but specific, and leave unimpaired those plain and obvious marks which enable us to circumscribe the genuine Doric order within a simple and easy definition."—*Aikin's Essay on the Doric Order of Architecture.* London, 1810, folio.

The best examples of the Grecian Doric are the Parthenon, the temple of Theseus at Athens, and the temple of Minerva at Sunium.

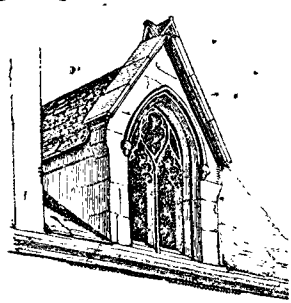
plinth and torus with an astragal above it (Plate 22); the capital has a small moulding round the top of the abacus, and the ovolo is in section a quarter circle, and is not quirked; under the ovolo are two or three small fillets, and below them a collarino or neck. According to the Roman method of working this order, the triglyphs at the angles of buildings must be placed over the centre of the column, and the metopes must be exact squares. Sometimes the mutules are omitted, and a row of dentils is worked under the cornice.

DORMANT-TREE, DORMOND, a large beam lying across a room: a joist or sleeper. The tie-beam of a roof is termed the footing beam, or *footing dormant,* in Cumberland, Westmoreland, and Somersetshire, according to Nicholson's Architectural Dictionary.

"Dormawnte tre, *trabes.*" Prompt. Parv. Cotgrave gives in his French Dict. "*Treine,* a dorman, or great beam." It is called in Norfolk a dormer. Forby.

"Al the sommers and *dormants,* and rests pleyn posts."

Accounts of Little Saxham, Gage's Suffolk, p. 148.



Chapel Cleeve, Somerset, c. 1350.

DORMER, DORMER-WINDOW, *Lucarne,* FR., *Abbaino,* ITAL., Luke, Dach-fenster, GER.: a window pierced through a sloping roof, and placed in a small gable which rises on the side of the roof. There do not appear to be any dormers now existing of an earlier date than the middle of the fourteenth century.

DORMITORY, Dorter, Dortoure, *Dormitoire, Dortoir,* FR., *Dormitorio,* ITAL., Schlafgemach, GER.: a sleeping apartment; the term is generally used with reference to the sleeping room of the inmates of monasteries and religious establishments, which was of considerable size, and sometimes had a range of cells parted off on each side, as at Higham Ferrers, and S. Mary's Hospital, Chichester.

"þou may not ligge slepe as monke in his *dortoure.*" Langtoft, 256.

"It' on the same syde of the Cloyster ys the *Dortor* goyng up a payre of stayres of stone xx steppes highe, lying North and South, and conteynyth in length lxviij pac's, and in breddyth ix pac's, also well covered wyth lede."

Survey of Bridlington Priory, 32nd Henry VIII. Archæol., vol. xix. p. 274.

DOSEL, Dorsal, Dorser, Dosel, Doser, *Dorsarium, Dorsale,* LAT., *Dossier,* FR.: hangings round the walls of a hall, or at the east end, and sometimes the sides, of the chancel of a church: the name arises from their being placed at the back of the Priests officiating at the Altar, and behind the seats in a hall. They were made of tapestry or carpet-work, and for churches were frequently richly embroidered with silks, and gold, and silver. The term is also sometimes applied to the covering of the back of a seat, and occasionally cushions of the same set are enumerated with them.

Ornamenta Ranulphi Episcopi (1128.)—"Addidit etiam ornamentis Ecclesia magna *dorsalia* quæ quondam pendebant ex utraque parte chori."
Durham Wills and Invent., p. 2.

"There were *dosers* on the dees."
From a Poem of the thirteenth century, quoted in Warton's History of Poetry, vol. ii. p. 231.

"Item, lego eidem domino Roberto j album lectum steyned, et j *doser* de eodem colore, cum vj cussyns pertinentibus eidem *doser*."
Test. Agnetis de Lokton, 1391. Test. Ebor. 166.

"Item, j magnum *dorsarium* pro aula, operis de arreys."
Hist. Dunelm. Scrip. tres, cxljx.

"The *dosurs* cortines to henge in halle." Boke of Curtasye, l. 391.

DRAGON PIECE, (*Blochet de l'arêtier,* FR.,) in a roof, is a short horizontal piece bisecting the angle made by two adjacent wall-plates at the corner of a building, its inner extremity is supported by an angle brace, (*gousset,* FR.,) and its use is to receive the foot of the HIP RAFTER, (*arêtier,* FR.) In the Parentalia, "*Dragon beam,* perhaps rather *trigon,*" is applied to the long *diagonal* horizontal beams in the roof of the Theatre at Oxford.

DRESSINGS, *Appareils,* FR.: the mouldings and sculptured decorations of all kinds which are used on the walls and ceilings of a building for the purpose of ornament.

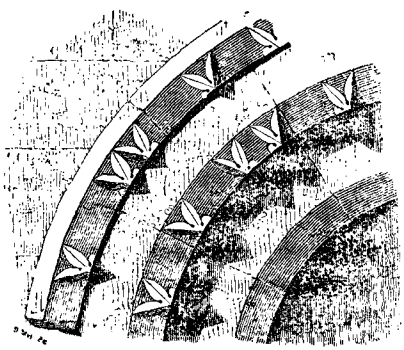
DRESSINGS (*encadrement, chambranle,* FR.) of a door or window, or of any square opening, are the mouldings and ornaments that surround it, in the manner of a frame.

DRIP, the projecting edge of a moulding, channelled or *throated* beneath so that the rain will drip from it, instead of trickling down the wall: the corona of the Italian architects.

DRIPSTONE, *Larmier,* FR., *Gocciolatoio,* ITAL., Kranzleiſte, GER.: called also Label, Weather-moulding, Water-table, and Hood-mould; a projecting tablet or moulding over the heads of door-

ways, windows, archways, niches, &c., in Norman and Gothic architecture. This member is manifestly derived from the upper or outer moulding of the Roman arch, and like that, it serves to enrich and define the outline of the arch. It cannot have been intended to throw off rain, for it is used quite as much in internal as in external work. Hence such terms as *Dripstone*, *Weather-moulding*, and *Water-table*, convey an erroneous idea of the purpose of this ornamental appendage, and are on that account objectionable. The term *Label* is borrowed from heraldry, and therefore in strictness is only applicable to the straight form which is used in Perpendicular work, which resembles the heraldic label. The ancient English term for this member was *Hoodmould*, which is perfectly descriptive. This, as Mr. Willson informs us, is still in use in Yorkshire, where many old masonic terms remain[u]. It is not in general carried below the level of the springing of the arch, except over windows in which the tracery extends below that level, when it is usually continued to the bottom of the tracery[x]; occasionally it descends the whole length of the jamb, as at the north doorway of Otham church, Kent.

In the Norman style the hoodmould does not in general project much from the face of the wall, and it usually consists of a few very simple mouldings, often of a flat fillet with a splay or slight hollow on the lower side, and it is frequently enriched with billets or other small ornaments; sometimes it is continued horizontally on the wall as a string, level with the springing of the arch, but it oftener stops upon a corbel or on the impost-

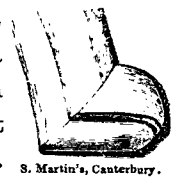


Dripstone of Doorway, Cotes, Lincolnshire.

[u] See Pugin's Specimens, vol. i. p. 9.

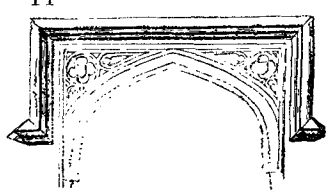
[x] Sometimes in late work, the hoodmould or weather-moulding over windows does not run so low as the tracery, as at Cherry Hinton church, Cambridgeshire, Notley Abbey, Bucks, &c.; and in a few instances it is lower, as at Browne's Hospital, Stamford, &c.: but these are the exceptions, not good work, and not worthy of imitation.

moulding, which is prolonged far enough to receive it. In the Early English style this member is generally rather small, but clearly defined, with a deep hollow on the lower side; it varies however considerably in mouldings and proportion: it usually terminates with a small corbel (very frequently a head), or a boss of foliage, sometimes with a short horizontal return, and sometimes it is carried along the wall as a string. In the two preceding styles the hoodmould follows the general shape of the arch, but in the Decorated it frequently takes the form of an ogee, while the arch is of a simple curve, and in such cases it is very commonly surmounted by a finial and is often crocketed, when it is called by Rickman a CANOPY: it is very rarely continued along the wall in the Decorated style, but terminates with a short return, as at Haseley (Plate 98), and S. Martin's, Canterbury; or on a corbel-head[y], a boss of foliage, or some other sculptured ornament; or the end is turned up or curled in several ways, which are characteristic of the style, as at Chippenham.


S. Martin's, Canterbury.

Chippenham.

In the Perpendicular style, when the outer mouldings of doorways and other openings, &c., are arranged in a square over the arch, the hoodmould follows the same form; in other cases it follows the curve of the arch or is changed to an ogee, and has sometimes a finial and crockets on it, as in the Decorated style; it is not unfrequently continued horizontally along the wall as a string, but this is not the most usual arrangement; it very commonly terminates with a head, an animal, or other sculptured ornament, sometimes with a shield or an heraldic device, as at the west doorway of


All Souls' College, Oxford.

[y] The heads used in this situation are supposed to be frequently those of the reigning sovereign, the bishop of the diocese, the founder, or other eminent persons connected with the work; but any resemblance which they may be imagined to bear to the features of those individuals is entirely conjectural; in costume and the arrangement of the beard and hair they represent the fashion of the period, and in these respects only are they to be considered as portraits.

Crowhurst church, Sussex; it also frequently ends in a circular, square, or octagonal return, which usually encloses a small flower or other ornament; a plain horizontal return is likewise very common. (Plate 98.) Hoodmoulds are frequently omitted in continental architecture. In England the omission is *generally* a sign that the work is late and debased, but this is by no means always the case; there are many good examples in all the styles of plain work in which this feature is omitted.

Drops. (See Guttæ.)

Dungeon, Dunjoun, Donjon, Doungeotwne: the principal tower or keep of a castle: it was always the strongest and least accessible part of the building, and was of greater height than the rest; when the ground on which the castle stood was uneven the dungeon was usually placed on the most elevated spot; sometimes it was built on an artificial mound, as at Gisors in Normandy; in general the approach to it was through the outer courts or ballia of the castle, and there was frequently a deep ditch round the walls of the dungeon; it was the last retreat of the garrison in case of siege, and in the lower story were vaults for the keeping of prisoners, hence the term dungeon became general for a place of close confinement; it also contained the apartments of the governor. From their great solidity the dungeons or keeps of ancient castles are usually far more perfect at this day than any other parts of the building, and many remain in a nearly perfect condition, with the exception of the floors and roofs, as the White Tower of London, the keep towers at Rochester, Guildford, Conisborough, Castle Rising, and Norwich; Gisors and Falaise in Normandy; and Loches in Touraine.

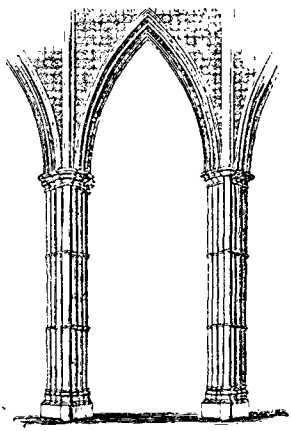
"Now taken is Roberd, & brouht vnto prison,
At Corue his kastelle sperd depe in a *dongeon*." Langtoft, 101.

"Sitting at meate within his chief *dongeon*." Lydgate's Boccace, xlviij.

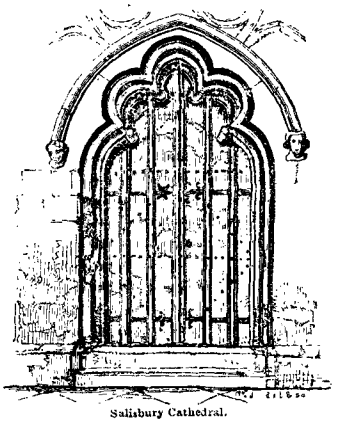
"And of ye towre & mighty strong *doungeon*,
Gein God, & floudes hemselven to assure
The height and largesse, wer of a measure." Ibid., fo. v.

"First the *dungeon tower* of the castle, which should be principal part and defence thereof, and of the town also, on three sides is in decay ....." Report of the condition of Carlisle castle temp. Eliz. Scott's Border Antiquities, i. 34.

EARLY ENGLISH, the first of the pointed or Gothic styles of architecture used in this country[z]: it succeeded the Norman towards the end of the twelfth century, and gradually merged into the Decorated at the end of the thirteenth. At its first appearance it partook somewhat of the heaviness of the preceding style, but all resemblance to the Norman was speedily effaced by the development of its own peculiar and beautiful characteristics. The mouldings, in general, consist of alternate rounds and deeply cut hollows, with a small admixture of fillets, producing a strong effect of light and shadow. (Plates 121, 122.) The arches are usually equilateral or lancet-shaped, though drop arches are frequently met with (Plate 17), and sometimes pointed segmental arches; trefoil and cinquefoil arches are also often used in small openings and panellings. The doorways of this style, in large buildings, are often divided into two by a single shaft or small pier, with a quatrefoil or other ornament above it, as the west end of S. Cross church, Hants; they are generally very deeply recessed, with numerous mouldings in the arch, and small shafts in the jambs, which are usually entirely detached from the wall (Plates 76—78); these shafts



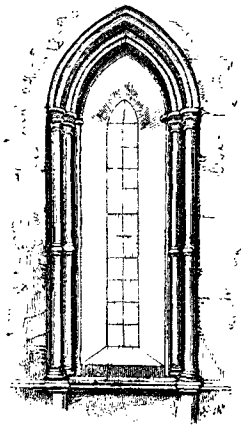
Westminster Abbey.



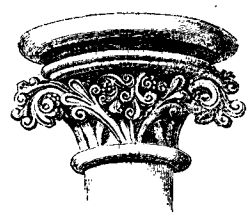
Salisbury Cathedral.

[z] This style first received the name Early English from Mr. Millers, in 1805, in his "Ely Cathedral," whence Mr. Rickman adopted it. It is the *Gothic Saxon* of Warton, the *Lancet Arch Gothic* of Dallaway, the *Third Style*, or *English*, or *Lancet Order* of Britton, the *First Order* of Milner, the *Architecture Ogivale Primitive* of De Caumont, and the *First Pointed* of the Ecclesiological, late Camden, Society.

are also very freely used in the jambs of windows, niches, panellings, &c., and are not unfrequently encircled at intervals by bands of mouldings. The windows[a] are almost universally of long and narrow proportions, and until late in the style are without featherings; they are either used singly, or in combinations of two, three, five, and seven[b]; when thus combined the space between them sometimes but little exceeds the width of the mullions of the later styles; occasionally they are surmounted by a large arch, embracing the whole group of windows, springing from the outer moulding of the extreme jamb on each side, and the space between this arch and the tops of the windows is often pierced with circles, trefoils, quatrefoils, &c., thus forming the commencement of tracery. Circular windows were more used in England during the prevalence of this style than either of the others, and fine specimens remain at York and Lincoln cathedrals, and Beverley minster. (Plate 263.) Groined ceilings are very common in this style; in general they have only cross springer and diagonal ribs, with sometimes longitudinal and transverse ridge-ribs at the apex of the vaults, and good bosses of foliage at the intersections. (Plate 220.) The pillars usually consist of small shafts arranged round a larger circular pier, but others of different kinds are to be found, and a plain octagonal or circular pillar is common in country churches (Plates 147, 150, 151); the capitals consist of plain mouldings, or are enriched with foliage and sculpture characteristic of the style (Plates 49, 50); the most prevalent base has a very close resemblance to the



Jesus College Chapel, Cambridge.

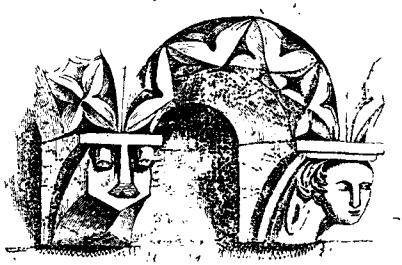


Chapter House, Southwell.

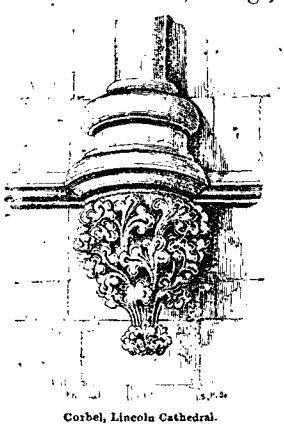
[a] See Plates 226, 227, 229—231, 237, 238, 255, 258, 261, 263.

[b] At Ockham, in Surrey, are seven lancet windows together at the east end of the chancel.

Attic base of the ancients, though the proportions are different and the lower torus is worked with a considerably larger projection. (Plates 24, 27.) The buttresses are often very bold and prominent, and are frequently carried up to the top of the building with but little diminution, and terminate in acutely-pointed pediments which, when raised above the parapet, produce in some degree the effect of pinnacles. (Plates 38, 39.) Flying buttresses above the roofs were first introduced in this style. Pinnacles are but sparingly used, and only towards the end of the style. The roofs appear always to have been high pitched. (See PITCH.) The ornaments used in this style are by no means so various as in either of the others; occasionally small roses or other flowers, and bunches of foliage, are carved at intervals in the hollow mouldings, but by far the most common and characteristic is the toothed ornament (Plates 119—121, 123), which is often introduced in great profusion, and the hollows entirely filled with it[c]. The foliage is very remarkable for boldness of effect, and it is often so much undercut as to be connected with the mouldings only by the stalks and edges of the leaves; there is frequently considerable stiffness in the mode in which it is combined, but the effect is almost always good: the prevailing leaf is a trefoil. Towards the latter part of the style CROCKETS were first introduced[d].



Ketton Church, Rutland.



Corbel, Lincoln Cathedral.

[c] Examples of the employment of the toothed ornament are given in Plates 50, 57, 62, 75—78, 90, 139, 150, 162, 181, 229, 238, 261, 263.

[d] With the exception of Normandy this style appears to be peculiar to Great Britain. The Norman examples do not differ materially from the buildings of this country, and in many respects they are perfectly identical; in towers and lofty

EARTH-TABLE. (See GROUND-TABLE.)

EAVES, *Égout*, FR., *Grondaia*, ITAL., Waſſerrinnen, Traufen, GER.: the lower edge of a sloping roof which overhangs the face of the wall for the purpose of throwing off the water; called *Dripping Eaves* when the water is allowed to drop to the ground, in contradistinction to Eaves that are provided with a concealed gutter at the margin, which conducts the water to spouts or pipes.

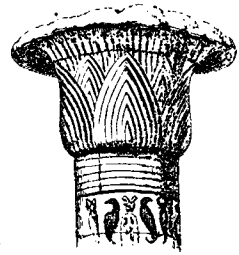
"made ... upon the *evys* of the galary ii fylletory gutters to convey the water from the wallys." xxiij. H. VIII. (Bayley's Tower of London.)

ECHINUS (VITRUVIUS): the OVOLO moulding. In classical architecture it is frequently carved with the egg and anchor, or egg (*ove*, FR.) and tongue (*dard*, FR.) ornament.

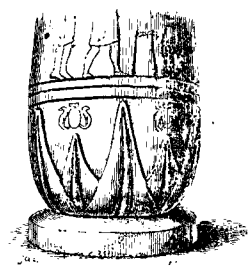
EGYPTIAN ARCHITECTURE. The edifices that remain to us consist of temples, tombs, and palaces; and by means of the hieroglyphical inscriptions with which their walls are covered, the date, or at least the period at which they were each constructed, may be ascertained. This is an advantage which no other style of architecture possesses. The remaining buildings range from the time of Amenoph I. (c. B.C. 1550) to about A.D. 300. This of course does not include the great pyramids. Great varieties of style are observable in this series. But the principal causes that affected the later styles of Egyptian architecture, were the destruction of the monuments by Cambyses, c. B.C. 522, and the subsequent restorations by the Greeks and Romans. These latter works are Egyptian in character without the mixture of classical members, but changes are introduced which are quite sufficient to constitute a separate style of Egyptian architecture. The Grecian or Ptolemaic period begins B.C. 322.

structures the windows and panellings are frequently of very much longer proportions than in England, and in other situations the windows are often of shorter; they are usually placed singly or in pairs, but sometimes are combined in threes, and perhaps, occasionally, in greater numbers. Single round pillars are much more common in Normandy than in this country, and the capitals, both of these and the small shafts in door and window jambs, &c., are of longer proportions, and the foliage bears greater resemblance to that of the Corinthian capital; on small shafts the abacus is very commonly square which in England is very unusual.

In Egyptian architecture the columns are massive, their shafts either plain or worked into reeds or flutes, with bands and other ornaments at different parts of the height; the capitals in the early styles are, the bud and the bell (figs. A, B, p. 3, above), the former of which is wholly abandoned in the Ptolemaic styles, in which many fanciful varieties of capital are introduced, and also a licence of employing all manner of different capitals in the same range of columns, which is never allowed in the earlier styles. The abacus is a high cubical block, the entablature very simple in form, consisting of a plain architrave surmounted by a large torus and a large overhanging concave moulding which serves as a cornice. Every available surface is often covered with figures and hieroglyphics. One of the most characteristic forms is the great portal or pylon, flanked by two towers of a shape only used in Egypt, namely, broad in front, narrow at the sides, and the walls inclined backwards. These towers are set so close together as merely to leave room for the opening of the doorway at their base, and the jambs of the doorways, which are perpendicular, are therefore engaged in the mass of the towers. Other characteristics are the obelisks, the *dromos* or avenue of sphinxes, the simplicity of the external architecture compared with the internal, and the principle of gradually diminishing the dimensions of the successive courts, apartments, and members of the architecture in proceeding from the entrance inwards to the remote portions of the edifice. The limits of this article necessarily preclude any further developement. Plate 83 contains a few characteristic specimens, and the reader is referred to the works of Wilkinson and other Egyptian travellers, to the great French work, to Canina's Egyptian Architecture, the Ancient and Modern Monuments of Gailhabaud, the Egypt and Nubia of Roberts, &c., &c.



Bell-capital, Temple of Carnac.



Base, Thebes.

ELBOWS, in stall-work, *Accoudoirs, Accotoirs, Museaux*, FR.: the separations between the seats, which are formed like the elbows of an easy chair. They were intended to support the arms of a person during the standing position, and thus to afford some relief in the long services; their altitude above the seat is therefore greater than would be required for the elbow of an ordinary chair. They are usually ornamented with mouldings, bosses of flowers, heads, &c., and with a shaft with capital and base below.

The same term is applied by joiners to the panelled work that lines the sides of a window recess, under the shutters; thus the two *elbows* and the *back* form together the lining round the three sides of the recess below the level of the window sill. (See LEANING PLACE.)

EMBATTLEMENT, Embattailment. (See BATTLEMENT.)

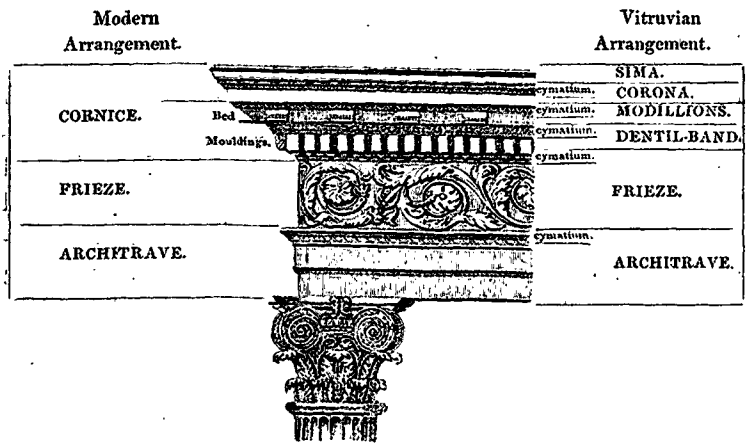
EMBRASURE, *Créneau, Dentelure*, FR., *Canonniera*, ITAL., Schießscharte, Schießloch, GER.: the crenelles or intervals between the merlons of a battlement; also the SPLAY of a window.

ENCARPUS, a festoon of fruit, flowers, &c.: they are frequently used as ornaments on friezes.

ENTABLATURE[e], *Entablement*, FR., *Intavolato*, ITAL., Gebälk, GER.: the superstructure which lies horizontally upon the columns in classic architecture. Each of the orders has its appropriate entablature, of which both the general height and the subdivisions are regulated by a scale of proportion derived from the diameter of the column. (Plates 44, 56.) It is divided into *architrave*, the part immediately above the column;

[e] This is a term of the Renaissance, derived from the mediæval TABLE and *tablement*. Vitruvius has no single term to express the group of members of which the entablature is composed. He speaks of "*membra* quæ supra columnas imponuntur," &c. Philander in his commentary on Vitruvius invented the word *trabeatio*, which John Shute (1563), who copies much from him, calls "trabeations in inglishe called architrave, frieze and cornish." The Italians and most of the other writers of the Renaissance commonly employ the triple expression "architrave, frieze and cornice." Chambay appears to have been the first writer who applied the word *entablature* to express this triple group, and Evelyn, his translator in 1664, introduced the term, unaltered, into our language. (See Willis, Arch. Nomen., p. 37.)

frieze, the central space; and *cornice*, the upper projecting mouldings. The boundaries of these divisions are differently arranged by different writers. In the first place the term *cornice* or *coronix*, is an invention of the Italian writers, and is made to include several members which are enumerated separately by Vitruvius, as the *denticulus* or dentil band, the *mutuli* or modillions, the *corona* and the *sima*. The *epistylium* or architrave, and the *zophorus* or frieze, are Vitruvian arrangements. But he includes in the frieze the group of mouldings which lies above it, and which he terms its CYMATIUM, and in this he is followed by Alberti, Serlio, and many others. Another set of writers confine the meaning of the word *frieze* to the mere band, without including any of the mouldings above it. Our own writers appear to give the term *bed-mouldings* to the mass of mouldings, dentils, modillions, &c., which are placed between the *frieze* and the *corona*, and to consider them as belonging to the cornice. The following diagram will explain the two systems.



ENTAIL, Entaile, Entaple, *Entailleure*, FR., *Intaglio*, ITAL.: a term now obsolete, but which is of very frequent occurrence in old English authors. It is of very comprehensive signification; sometimes it is applied only to the richest and most delicate

carvings, but it is oftener used as a general term for sculptured ornaments, and not unfrequently for any kind of decoration produced by carvings or mouldings. The term is sometimes applied to other subjects than architecture, for Lydgate (Boccace, fo. xliij.) speaks of a "craggy roches most hidous of entaile."

"An image of an other *entaile*." Chaucer, fo. 116.

"——— Great ymages
Curiously carue out by *entayle*." Lydgate's Boccace, fo. xlv.

"The *entailing* to be at the charge of the executors."
Contract for the tomb of Richard Earl of Warwick. Dugdale's Warwickshire.

ENTASIS, *Contracture, Renflement,* FR., *Grossezza,* ITAL., Ausbauchung, Ger.: the swelling in the middle of a balustre, or of the shaft of a column.

ENTERCLOSE, Enterclose Walles, Enterclosse Walls, Enterclosse Wallis, a passage between two rooms in a house, or leading from the door to the hall. This term is used by William of Worcester, and three times in the account rolls of the Priory of Finchale, published by the Surtees Society. (See PARCLOSE.)

1485. "Et in emendacione diversorum caminorum luteorum, arearum, le? *enterclose walles* tenementorum in Ballio."
Inventories of Finchale, p. cclxxi. See also pp. cclxxxii. and cccxcviii.

"Et *le enterclose* per quam vadit a porta ad aulam (de Woke) est longitudinis secundum estimacionem dimidium furlong, et archuata cum lapidibus pendentibus desuper plano opere." Itinerarium, W. de Worcester, p. 288.

ENTRESOL. (See MEZZANINE.)

EPISTLE SIDE of a church, the south side, supposing the Altar to be the east. (See pp. 14 and 23 above.)

EPISTYLIUM, the architrave; the lowest of the three divisions of an ENTABLATURE.

EPITITHEDES, or *Sima,* the upper member of the cornice of an ENTABLATURE.

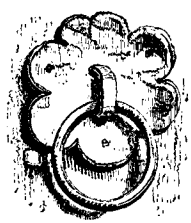
ESCAPE, a term sometimes used for the APOPHYGE.

ESCOINSON, ECOINSON, or SCOINSON. In the old French, the interior edge of the window side or jamb. This was often decorated with a pilaster, which was called "pilastre des écoinsons." In mediæval windows the *escoinson* on each side is very commonly so ornamented with a shaft carrying an arched rib;

which may be thus conveniently termed the *escoinson shaft;* similarly, the vault which is placed between this rib and the tracery of the window is termed the *arrière voussure,* or *rear vault,* by Delorme.

These terms are workmen's words, and mediæval, like many others preserved to us by Delorme; and may be employed by us with great convenience. (See Willis's Nomenclature of the Middle Ages, p. 57, also REAR VAULT.)

ESCUTCHEON, SCUTCHEON[f], Escocheon, *Ecusson,* FR., *Scudo,* ITAL., Wappen schild, GER.: a shield charged with armorial bearings. Escutcheons are abundantly used in Gothic architecture as ornaments to perpetuate the memory of benefactors, or as tokens of the influence of particular families or individuals; they are frequently carved on the bosses of ceilings and at the ends of weather-mouldings, particularly in the Perpendicular style, and in the spandrils of doorways, panels, &c.: the armorial bearings are either cut on the stone or painted on the surface, and sometimes the shields are perfectly plain; when found on tombs they are charged with the arms of the deceased, and often also with those of his family connections (Layer Marney, Plate 98 and Plate 137): sometimes, instead of armorial bearings, escutcheons have the instruments of the Crucifixion or other devices carved on them.

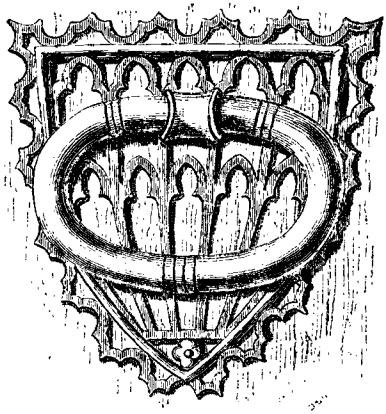


Headington, Oxon.

This term is also applied to the plate on a door, &c., from the centre of which the handle is suspended, and to the plate which surrounds the key-hole; these are made of various shapes, and are sometimes highly ornamented; they are to be found on many church doors, but owing to the injuries they have suffered from time and violence, they are seldom sufficiently perfect to attract much notice: the scutcheons of door handles are sometimes raised in the centre like a boss, and some of these appear to be of Decorated or

[f] It appears to have been sometimes called Rose. "Rosa," as in Durham Household Book, p. 70.

Early English date. (Plate 186, and Evreux, Plate 105.) At the latter end of the fifteenth century, they are sometimes in the form of a rose; and the handles have at their junction the heads of animals, holding in their mouths the piece of iron running through the ring or staple of the latch. The boss, or key, in the centre of a vaulted ceiling appears occasionally to have been called by this name, but perhaps only during the latter part of the Perpendicular period, and in consequence probably of its being frequently ornamented with an escutcheon.



Tickencote, Rutland.

Higins, in his version of Junius' Nomenclator, 1584, p. 212, renders "*Tholus, testudinis umbilicus in medio tecti*, &c., the knop in the middle of a timber vault, where the endes of the postes doe meete, some call it a *scutchin*."

"*Pendentif*, a *scutcheon* or key of a vault, that which hangs directly down in the middle of it. *Escusson*, a *scutcheon*, &c., also the knop in the middle of a timber vault, where the end of the curbed posts do meet."

Cotgrave's French Dictionary, folio, 1611.

"And in ten panells of this hearse of letters (latten) the said workmen shall set, in the most finest and fairest wise, ten *scutcheons* of armes."

Contract for the tomb of Richard Earl of Warwick, in Dugdale's Warwickshire.

ESTRADE, FR., a platform raised three or four inches above the rest of the floor of a chamber, upon which to place a bed or a throne, &c. (See DAIS.)

EUSTYLE, *Eustyle*, FR., Schönsäulig, GER.: one of the five species of INTERCOLUMNIATION defined by Vitruvius. In this, which he considers the most elegant, the columns are set at a distance equal to two diameters and a quarter, measured at the lower part of the column, excepting the central *intercolumn*, which is of three diameters.

EWERY, an office of household service, where the ewers, &c., were kept, perhaps the original of our word scullery.—See Hall's Chronicle, reprint, p. 606.

EXEDRA, EXHEDRA, *Exèdre*, FR., *Stanza da ricevere*, ITAL., Hörſaal, GER.: an apartment provided with seats for the purpose either of repose or of conversation; its form was arbitrary, it might be made square, or any other shape. Exedras were from their construction peculiarly open to the sun and air. They were appended to the *porticus*, and were also to be found in private houses.

This term is not defined or described by any ancient writer; we can only gather the above information from the context of the passages in which it occurs. It also signifies an apse, (as in the ancient plan of S. Gall,) and a recess or large niche in a wall, and is sometimes applied to a porch or chapel which projects from a larger building [g].

"*Exedra* est absida, sive volta quædam separata modicum a templo vel palatio, præcipiend' quia extraheretur muro; Græce autem *exhedra* vocatur."
Durandus de Ritibus, l. i. c. i. n. 19.

EXTRADOS, *Extrados*, FR., *Estradosso*, ITAL.: the exterior curve of an arch, measured on the top of the voussoirs, as opposed to the soffit or intrados.

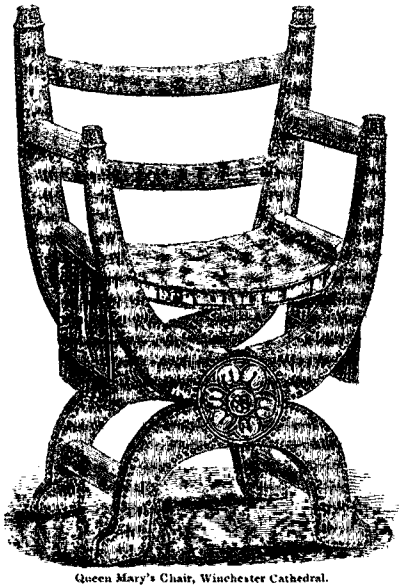
FAÇADE, *Facciata*, ITAL., Hauptfaßade, GER.: a term adopted from the French for the exterior face or FRONT of a building.

FALDSTOOL, FOLDING-STOOL, FALDSTORY, *Faldistoire*, FR., *Faldistorio*, ITAL., Schemel, GER.: a portable seat made to fold up in the manner of a camp stool: it was made either of metal or wood, and sometimes was covered with rich silk. Formerly, when a bishop was required to officiate in any but his own cathedral church where his throne was erected, a faldstool was placed for him in the choir, and he frequently carried one with him in his journeys. They are not unfrequently represented in the illuminations of early manuscripts, and one of great antiquity is still preserved at Paris under the name of the throne of Dagobert. This term is also

[g] It is also used for a throne or seat of any kind, because it often contained one; for a small private chamber; the space within an oriel window; and the small chapels between the buttresses of a large church or cathedral. (Vide Ducange, Glossarium, vol. iii. p. 234.)

"Prohibendum etiam . . . ut in Ecclesia nullatenus sepeliantur, sed in atrio aut in porticu, aut in *Exedra* Ecclesiæ." —Concilium Nannetense, can. 6. See also Archæol., vol. x. p. 323.

frequently but erroneously applied to the Litany-stool, or small low desk at which the Litany is enjoined to be sung or said. This is generally placed in the middle of the choir, sometimes near the steps of the Altar, as in Magdalene college chapel, sometimes near the west end, as in Christ Church cathedral, Oxford[h].



Queen Mary's Chair, Winchester Cathedral.

"For her (the Quene) shal be ordeyned, on the left side of the high aulter, a *folding stole* wherin she shall sitt."

Device for the Coronation of King Henry VII. Rutland papers, 13.

"The Priest goeth forth from out of his seat into the body of the church, and at a low desk before the chancel door called the *Fald-stool*, kneels, and says or sings the Litany."

Bishop Andrewes' notes, quoted under the Frontispiece to Sparrow's Rationale, 1655.

FALDSTOOL, as synonymous with Cathedra.

"In cathedram itaque episcopalem secus altare positam ascendit, &c."

Reg. Dunelm., p. 166.

"Episcopus vero...fecit sibi...sedile argenteum mirandi operis et decoris."

Hist. Dunelm. Script. tres, p. 13.

FALSE ROOF, the space between the ceiling and the roof above it, whether the ceiling is of plaster or a stone vault, as at King's college chapel, Cambridge.

FAN-TRACERY VAULTING, a kind of vaulting used in late Perpendicular work, in which all the ribs that rise from the springing of the vault have the same curve, and diverge equally in every direction, producing an effect something like that of the bones of a fan. This kind of vaulting admits of considerable variety in the subordinate parts,

[h] Vide Sella Plicatilis Jun. Nomenel. 230.

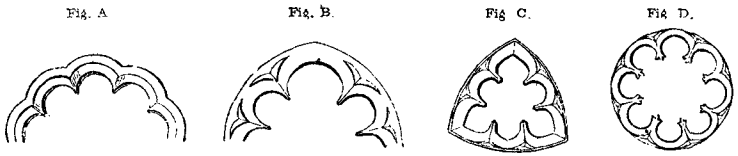
but the general effect of the leading features is more nearly uniform. It is very frequently used over tombs, chantry chapels, and other small erections, and fine examples on a larger scale exist at Henry the Seventh's chapel, S. George's chapel, Windsor, King's college chapel, Cambridge, &c.[i] (Plate 221.)

FANE. (See VANE.)

"On every principall pinnacle in the lowest story of the same new Crosse, the Ymage of a Beast or a foule, holding up a *fane*, and on everie principall pinnacle in the second story the image of a naked Boy with a Targett, and holding a *Fane*." Cont. for Coventry Cross. Hearne's Lib. Niger, 2. 602.

FASCIA, or FACIA, *Platebande*, FR., *Fascia, Benda*, ITAL., Binde, Streifen, GER.: a broad fillet, band, or face, used in classical architecture, sometimes by itself but usually in combination with mouldings. Architraves are frequently divided into two or three faciæ, each of which projects slightly beyond that which is below it.

FEATHERING, or FOLIATION, *Festons, Contre-arcatures découpées*, FR.[k]: an arrangement of small arcs or FOILS separated by projecting points or CUSPS, used as ornaments on the mouldings (usually on the inner moulding) of arches, &c., in Gothic architecture. It may be otherwise explained to consist in placing a *foil-arch* within a plain arch that will fit it, which is then said to be *foliated*. For example fig. A. is a *cinquefoil-arch*; if this be



placed within a plain pointed-arch, as in fig. B., the latter is said to be *cinque-foliated*, and the inner arch is called the *foliating-arch* of the outer one[l]. Panels and other openings are treated in the same manner; thus fig. C is a spherical triangle *sex-*

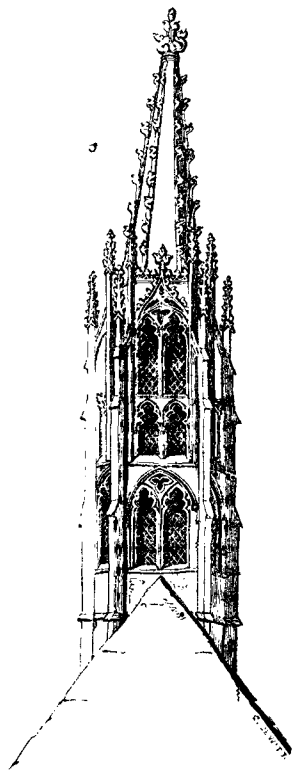
[i] Mr. Whewell has given a minute description of this kind of vault, and proposed terms for each part. German Churches, p. 79. See Willis, "Vaults of the Middle Ages," Trans. of Institute of Brit. Arch., vol. i.

[k] M. de Caumont terms a trifoliated arch, *arcade subtrilobée*, and applies the epithet *festonnée* to an arch with double foliation. (Definition elementaire, p. 11, 13.)

[l] See Willis's Architecture of the Middle Ages, ch. 5.

foliated, and fig. D an *octo-foliated* circle. Feathering was first introduced towards the close of the Early English style, and continued universally prevalent until the revival of classic architecture: it is sometimes used on arches of considerable size over tombs, doorways, &c. (Plates 79, 80, 93, 177), but its most common application is to smaller features, such as the heads of the lights of windows, and the piercings of their tracery, niches, panellings, &c., &c. (Plates 137, 139, 140, &c.) Not unfrequently a second or subordinate series of featherings is employed, in which case an arch is said to be doubly feathered, or foliated, as at Oxford (Plate 70, fig. 6), Milton Keynes (Pl. 79), Warblington (Pl. 164). Occasionally a third series is used. (Salisbury, Plate 93, and Weare-Gifford, Pl. 180.) See CUSP.

FEMERELL, FOMERELL, FUMERELL, *Fumerelle,* FR., *Fumaiuolo,* ITAL., Rauch-loch, GER.: a lantern, louvre, or cover placed on the roof of a kitchen, hall, &c., for the purpose of ventilation, or to allow the escape of smoke without admitting rain. Among the disbursements of Thomas Lucas, solicitor-general to Henry VII., for the building of Little Saxham Hall, Suffolk, 1507, is a payment "to the plommer for casting and working my *fummerel* of lede," which appears to have been glazed, for there is a payment to the glazier for "50 fete glas in my *fummerelle.*"—*Gage's Hundred of Thingoe,* pp. 149. 150. (See LOUVRE.)



Westminster Hall.

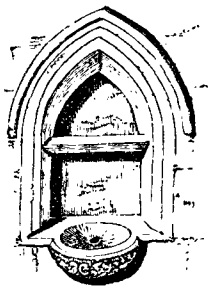
"*Femerel* of an halle, *fumarium.*"
Prompt. Parv.

"*Fumarium,* a chymene, or *fymrell.*" Med. Gramm.

"Spent about the *Femerell* of the new kitchen, and sundry gutters pertaining to the same, xviiis. viiid."

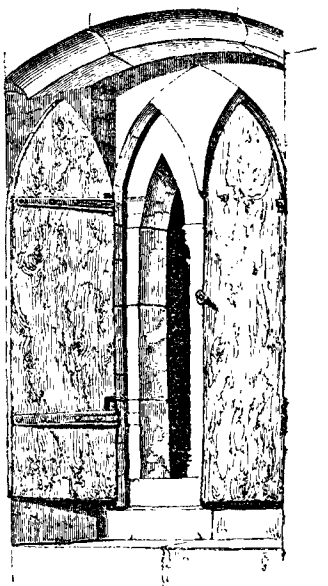
Journal Book of Wolsey's Expenses at Christ Church. Gutch's Collect., vol. i. p. 204.

FENESTELLA, the niche at the side of an Altar containing the PISCINA[m], or water-drain into which was poured the water in which the priest washed his hands, and that with which the chalice was rinsed at the celebration of the Mass. There is frequently a shelf above the water-drain which served as a CREDENCE-TABLE to place certain of the sacred vessels on, which were required at the Altar. In England this niche is almost universally on the south side of the Altar. In some instances, instead of a shelf over the water-drain, a second niche is formed in the wall to serve for a credence-table, as at Compton church, Surrey. (See PISCINA.)



In the Roman Missal, (Antwerp, 1657,) the general rubric for the Mass, the 20th article, being that concerning the preparation of the Altar and its ornaments, is this passage:

"In cornu Epistolæ cussinus supponendus Missali: et ab eadem parte Epistolæ paretur cereus, ad elevationem Sacramenti accendendus, parva campanula, ampullæ vitreæ vini et aquæ, cum pelvicula et manutergio mundo, in *fenestella* seu in parva mensa ad hæc preparata."



Little Wenham Hall.

FENESTRAL, a window-blind, or a casement closed with paper or cloth instead of glass. Perhaps, also, the term was applied to the shutters or *leaves* with which many, if not most, of the windows in dwellings were closed during the middle ages, instead of glass; these shutters were generally plain, and turned on hinges at the

[m] See Archæologia, vol. xi. p. 347.

side, and were fastened by a bolt within, but sometimes they were made with panels with delicate tracery on the front, and the panels hung on hinges to open inwards, so that when they were turned back the tracery became a kind of lattice-work, as at the Château of Langeais, on the Loire. This term appears to be sometimes used for the window which is closed with a fenestral.

In the accounts of the executors of Queen Eleanor, 1291, is a payment "pro canabo ad *fenestrallas* ad scaccarium Reginæ apud Westmonasterium, 3d."

Household Expenses in England, presented to the Roxburgh Club, by Mr. Botfield, p. 135.

"It sheweth out at large *fenestralles*,
On chaumbers high and lowe downe in halles,
And in windowes eke in euery strete." Lydgate's Boke of Troye.

"Fenestralle, *fenestrella*, *fenestrale*." Prompt. Parv. "Fenestrall, *chassis de toille ou de paupier*," (*papier.*) Palsg.

"Glasen wyndowis let in the lyght, and kepe out the winde; paper or lyn clothe straked acrosse with losyngȝ make *fenestrals* in stede of glasen wyndowes. Wyndowe leuys of tymbre be made of bourdis joyned to gether with keys of tree let into them. I wyll have a latesse before the glasse, for brekynge. . . . I have many prety wyndowes shette with leuys goynge up and downe."

Hormani Vulgaria, p. 242, 244.

FERETER, Ferture, *Feretrum, Castrum, Doloris,* LAT., *Fierte, Châsse,* FR., *Feretro,* ITAL.: a bier, or coffin; tomb, or shrine. This term seems more properly to belong to the portable shrines in which the reliques of saints were carried about in processions, but was also applied to the fixed shrines or tombs in which their bodies were deposited.

"Feertyr, *feretrum*." Prompt. Parv. "We two muste beare the *feretrum* a procession in the Gange dayes." Hormani Vulgaria, f. 13.

"His body at Westmynstere in *fertre* is it laid." Langtoft, p. 87.

"Hugo Bushopp of Durham, after he had finished the chappell called the gallely, did cause a *Fereter* of gold and silver to be mayd wherein the bones of Venerable Bede preiste and docter, translated and removed from Saint Cuthbert's shrine, weare laid." Rites of Durham, p. 38.

FERETORY, the enclosure or chapel within which the Fereter or shrine was placed.

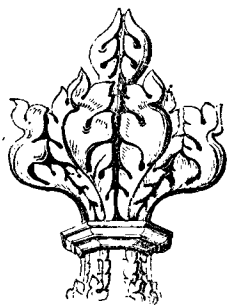
"Lord Nevill . . . did offer jewels and banners to the *Shrine* of the holy and blessed man Saint Cuthbert within the *Feretory*." . . . . "the five little images that did stand in the *French peir* (namely the Reredos) within the *Feretorye*." Ibid., p. 5.

FILLET, Felet, *Quadra, Tenia, Regula, Fascia,* VITRUVIUS, *Filet, Quarré, Liste,* FR., *Listello, Gradetto,* ITAL., Binde, Leiſte, GER.

a small flat face or band used principally between mouldings, to separate them from each other in classical architecture; it is also employed in Gothic architecture, and in the Early English and Decorated styles it is frequently worked upon larger mouldings and shafts; in these situations it is not always flat, but is sometimes cut into two or more narrow faces with sharp edges between them. When this appendage is placed upon the front of a moulding, as at A, it has been termed the KEEL of the moulding by Professor Willis, and when attached to the sides, as at B, its WINGS.

"A *Felet.*" "A *Fylet.*" William of Worcester, p. 220, and p. 269.

FINIAL, *Fynial, Bouquet, Panache,* FR.: in the old writers this term included the whole of what Rickman calls the PINNACLE, but it is now usually confined to the bunch of foliage which terminates pinnacles, canopies, pediments, &c., in Gothic architecture, (and which, in the mediæval nomenclature, used to be termed CROPE, POMELL, &c.) The introduction of finials was contemporary with that of crockets, to which they bear a close affinity; the leaves of which they are composed almost always having a resemblance to them, and sometimes they are formed by uniting four or more crockets together. (Plates 84—86.) Spires when perfect are often surmounted with finials. This seems to be what Hall calls a "TYPE," (v. reprint, pp. 639. 723. 14 Hen. VIII.)



King's College, Cambridge.

"Every buttress having a *funnel* upon the top, according to the fashion of the *funnels* of the Chapel of our Lady at Whalley." Burnley contract.

"And everye botrass fynisht with a *fynial.*"
Contract for Fotheringhay, ch. 22.

"The workmanship of the Images, *fynnyals* and other pictures."
Cont. for Coventry Cross. Hearne's Lib. Niger, 2. 602.

FIREPLACE, *Foyer,* FR., *Focolare,* ITAL.: the earliest fire-places which remain are of the twelfth century, as at the castles of

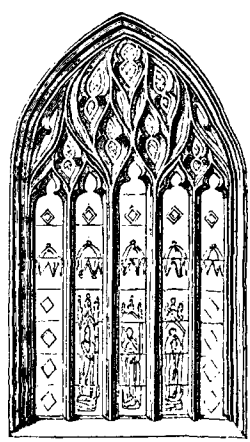
Rochester and Conisborough; those at Rochester are deeply recessed, with semicircular backs and semicircular arches over them; at Conisborough the back is flat and has no recess on the level of the floor, but slopes backwards as it rises; the top of the fireplace is flat and projects considerably from the wall so as to form a hood (*hotte*, Fr.) to receive the smoke. (Plate 87.) Of subsequent periods fireplaces are more abundant, though less frequently met with of the Early English than of either of the later styles; of Perpendicular date they are very common. In Early English and Decorated work they are not in general deeply recessed, and the tops are either flat or but slightly arched, and are very frequently supported on projecting corbels so as to form hoods over the hearth, which often extends into the room, the recess at the back not being deep enough to receive the fire: sometimes the fireplace consists simply of a hearth on the floor, with a projecting hood above to catch the smoke, without any recess in the wall, as at Boothby Pagnel, Lincolnshire. Previous to the Perpendicular style but little ornament was usually employed on fireplaces, but they then became considerably more enriched; they were also commonly more deeply recessed in the wall and were without the projecting hood. At Horton priory, Kent, is a fireplace of Perpendicular date which has the hearth nearly perfect; it is raised slightly from the floor, and has a stone rim or curb in front which stands up an inch or two to prevent the ashes falling off. It is not unusual to find projecting brackets at the sides of fireplaces, which were probably intended to support lights. When the top of the opening is not formed of a single stone, there is sometimes, especially in fireplaces of early date, considerable ingenuity displayed in the mode in which the stones are fitted or JOGGLED together, apparently with the view of keeping them more securely in their places, as at Conisborough castle, Yorkshire, and Edlingham castle, Northumberland. (Plates 87, 88.)

FISH: the representation of a fish as a sacred symbol is of no unfrequent occurrence, and its import seems to be satisfactorily explained, as taken from the word *IXΘYΣ*, the initials of the

words Ἰησοῦς Χριστὸς Θεοῦ Υἱὸς Σωτήρ. (Jesus Christ, the Son of God, the Saviour.) Among the paving tiles at Great Malvern abbey, is one ornamented with the fish, enclosed in that pointed ellipse, to which the name Vesica Piscis has, on no very sufficient authority, been assigned. (See Vesica Piscis.) A very remarkable instance of the use of this symbol, introduced in so grotesque a manner as to be bordering on irreverence, occurs on the seal of Aberdeen cathedral, whereon is represented the Nativity, with the Blessed Virgin and her husband watching the manger at Bethlehem, behind which are seen the heads of horned cattle; instead of the infant Saviour, however, a fish is lying upon the manger. The character of this seal would fix its date at about 1250. See Cordiner's Remarkable Ruins. 1788.

Flagg, *Flagg*, stones used for pavements; the word occurs several times in the Durham household book, p. 1531, 2. "le *flaggs* pro aula de Beurpark," p. 81.

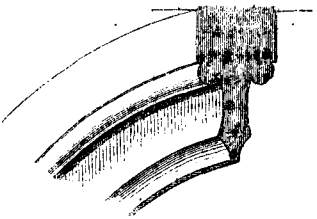
Flamboyant; a term applied by the antiquaries of France[n] to the style of architecture which was cotemporary in that country with the Perpendicular of England, from the flame-like wavings of its tracery. It ought perhaps to be regarded as a decadent Decorated rather than as a distinct style, though some of its characteristics are peculiar, and it seldom possesses the purity or boldness of earlier ages; in rich works the intricacy and redundancy of the ornaments are sometimes truly surprising. One of the most striking and universal features is the waving arrangement of the tracery of the windows, panels, &c. The mouldings are often very ill combined, the suits consisting of large hollows separated by disproportionately small members of other kinds, with but a slight ad-



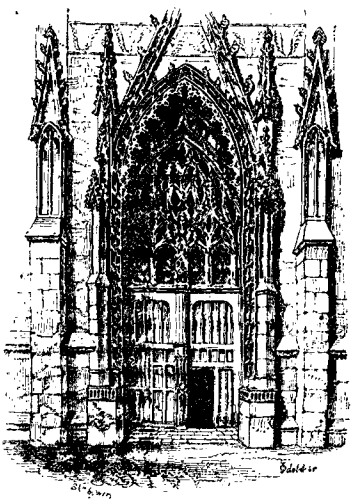
S. Ouen, Rouen.

[n] This term was invented by M. Le Prevost; De Caumont denominates this style *ogival tertiaire.*

mixture of fillets; the mouldings either running into each other without any line of separation, or being divided only by an arris, which produces a very tame effect: there are however many examples in which the mouldings are bold and good. (Plate 131.) The centre or principal moulding in mullions of windows, &c., and in ribs of vaulting, is often made to project very prominently, so as to produce an appearance of weakness; this is more particularly observable in mullions, which in most examples partake of this character, and in consequence seem thin and feeble.



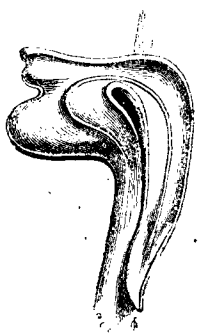
In jambs, pillars, &c., the mouldings have frequently bases and no capitals, and these are often arranged at different levels to the different members, like those of the Perpendicular style. The pillars sometimes consist of good mouldings, but they are often circular, either perfectly plain or with a few only of the more prominent mouldings of the arches continued down them (Clery, Plate 153), and in either of these cases the mouldings of the arches which abut against the pillars die into them without any kind of impost or capital (S. Lô, Plate 99); this arrangement is very common in Flamboyant work, and although occasionally to be found in buildings of earlier date, it may be considered characteristic of the style. It is by no means uncommon for mouldings that meet each other, instead of one or both of them stopping, to interpenetrate and both to run on and terminate in some more prominent member[a].



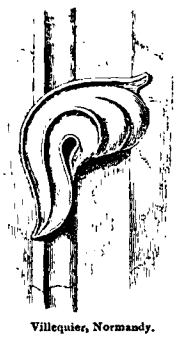
Harfleur, Normandy.

[a] See a paper by Professor Willis, "On the Interpenetrations of the Flamboyant Style." Transactions of the Institute of Brit. Architects, 1842.

The arches are usually two-centred, but sometimes the semicircle is employed, and late in the style the ellipse, and occasionally, in small openings, the ogee; sometimes also a flat head, with the angles rounded off, is used over doors, windows, &c. The pediments, or canopies, over doors, panellings, &c., in this style are striking, from their size and shapes; in the earlier styles they are either simple triangles or ogees, but in Flamboyant work they are sometimes made of other and more complicated forms. The foliage used for enrichments is generally well carved, but its effect is seldom so good as that of the Decorated, from its minuteness and intricacy, the larger masses being usually formed by a combination of small leaves, which produce an indistinct and confused effect; even large crockets are very often formed of a collection of small leaves, which tends greatly to destroy the boldness of outline on which their beauty so much depends: it is remarkable that while large crockets are thus frequently injured by too minute carving, small ones are as frequently so slightly worked as scarcely to bear resemblance to leaves. The crockets are usually placed at very considerable intervals apart, and when worked large are often of most disproportionate size.



Clery, Normandy.



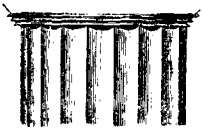
Villequier, Normandy.

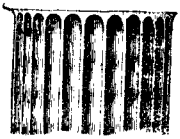
Flanning, a term used by Mr. Raine, in his History of North Durham, for the internal splay of a window-jamb: but not in general use.

Flush, a term much used by builders and workmen; it is applied to surfaces which are on the same plane: for example, the panel of a door is said to be "flush," when placed on a level with the margin, and not sunk below it. In masonry and bricklaying *flushing* signifies the splintering of stones at the joints from pressure, also termed *spaultering*.

Flutings, or Flutes, *Cannelures*, Fr., *Scanalature*, Ital.:

the hollows or channels cut perpendicularly in the shafts of columns, &c., in classical architecture; they are used in all the orders except the Tuscan; in the Doric they are twenty in number, and are separated by a sharp edge or arris; in the Ionic, Corinthian, and Composite, their number is twenty-four, and they are separated by a small fillet. They are sometimes, except in the Doric order, partly filled with a round convex moulding or bead, when they are said to be CABLED; this does not in general extend higher than one-third of the shaft. They are also occasionally disposed spirally. There are a few anomalous buildings erected during the middle ages, in which fluted pillars or pilasters are found, as at the abbey of Lorsch, on the Rhine, and the cathedrals of Langres and Autun in France; occasionally also channelings, in some degree resembling flutes, are cut in Norman pillars, as at Norwich cathedral, Durham cathedral, Canterbury crypt, &c.


Grecian Doric, Parthenon.


Grecian Ionic, Erectheum.

FOIL-ARCH, *Arc polylobé*, FR., Gebrochene Schweifung, Zusammengesetzte Schweifungen, GER.: an arch formed of a series of small arches, the points of intersection of which are termed the CUSPS, and the small arches themselves the FOILS. A numeral prefix is usually employed to designate the number of the foils, as *trefoil-arch, cinquefoil-arch, &c.* (SEE FEATHERING.)

Trefoil Opening.

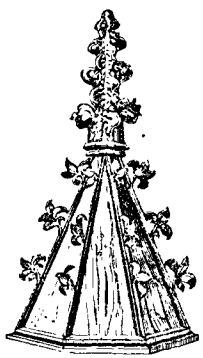
Trefoil Arches.

Cinquefoil Arch.

FOILS, *Festons, Feuilles, Lobes, Contre-arcatures découpées*, FR., Schweifung, GER.: the spaces or small arches between the cusps of the featherings of Gothic architecture. (See CUSP and FEATHERING.) Most usually the curves of the featherings spring from some one of the mouldings of an arch, &c., but there are numerous instances, especially in the Early English style, in which the whole suit of mouldings follows the same form; the

arch is then sometimes said to be *foiled,* as at a doorway in the cloisters at Salisbury (Plate 49), the head of which may be called a *cinquefoiled,* or more properly a *cinquefoil, arch.*

FONT, *Fonts Baptismaux,* FR., *Fonte,* ITAL., Taufstein, GER.: the vessel which contains the consecrated water to be used in baptism. Ancient fonts were always large enough to allow of the immersion of infants, the hollow basin usually being about a foot or rather more in depth, and from one and a half to two feet in diameter[p]. There are a few fonts of Norman date made of lead, but with these exceptions the common material for them is stone lined with lead, having a hole in the bottom of the basin through which the water can be allowed to escape[q]. By a constitution of Edmund archbishop of Canterbury (A.D. 1236), fonts were required to be covered and locked; at that period the covers are likely, in general, to have been little more than flat moveable lids, but they were afterwards often highly ornamented, and were sometimes carried up to a very considerable height in the form of spires, and enriched with a variety of little buttresses, pinnacles, and other decorations, as at Thaxted, Essex; Ewelme, Oxon.; Fosdyke, Lincolnshire; North Walsingham, Norfolk; Ticehurst, Sussex; Ufford and Sudbury, Suffolk; and other places[r]. The forms of fonts varied considerably in different ages and in the same age in different districts; in many instances, when the fonts in neighbouring churches are of the same date, there is such close



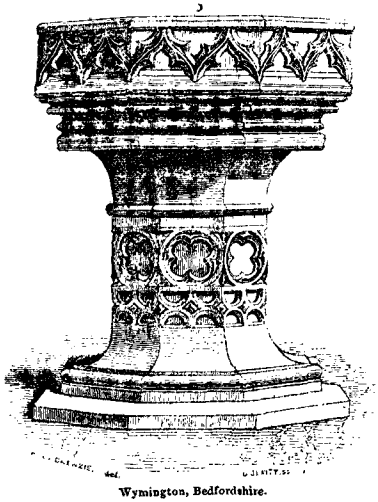
Monkstlver, Somersetshire.

[p] Fonts vary greatly in size, but the height is usually something more than three feet, and the diameter about two feet and a half.

[q] The font at Canterbury is recorded to have been of silver, and it was sometimes removed to Westminster on the occasion of a royal christening. That in Holyrood chapel, which was used for the baptism of the children of the kings of Scotland, was of brass; it was afterwards presented to S. Alban's abbey church, and was melted down during the civil wars. At Chobham, in Surrey, the font consists of a leaden basin surrounded by oak panelling; it is of the sixteenth century, and was probably formed in this way from the difficulty of procuring stone fit for the purpose.

[r] These two last mentioned are engraved in Vetust. Monum. III. xxv. No font-covers can be referred to earlier than the Perpendicular style; it is possible that some may exist of Decorated date.

resemblance between them as to lead to the conviction that they are all the work of the same hand[s]. No fonts exist which can reasonably be supposed to be Saxon, but of Norman date they are very numerous; these are usually either circular or square; when of the latter form they are commonly supported on a large round pillar or stem in the middle, with a small shaft under each of the corners, as at Lincoln cathedral; Newenden, Kent; and Iffley, Oxon.: when circular, they are not unfrequently mere cylinders, and some of these have four small shafts with capitals and bases attached to them at equal intervals; sometimes they are contracted towards the bottom in the form of a pail; many, however, are placed on a stem, which is circular like the bowl. Norman fonts are generally in some degree ornamented, and are frequently covered with rudely-executed carvings, consisting either of foliage, grotesque animals, and other decorations peculiar to the style, or shallow niches and figures. (Plates 89—92.) Towards the end of the Norman style they were frequently octagonal, a form which was also very common in the Early English, and it is sometimes difficult to decide to which of these styles a font belongs, especially when devoid of ornament. Early English fonts are also very often circular, and sometimes square; when of the latter form they are not unfrequently supported on a central stem, and four small shafts under the corners, like the Norman, as at Shere, Surrey. In the Decorated and



Wymington, Bedfordshire.

[s] Many districts might be referred to in proof of this, but it may be sufficient to mention the three adjoining churches of North Weston, Portishead, and Portbury, in Somersetshire, which contain fonts of late Norman date which are strikingly similar, and all of them have the basins square, a shape which is not very common.

Perpendicular styles they are with few exceptions octagonal, but in all other respects the forms and the modes of adapting the stem and applying the ornaments vary to an extent which it is impossible to describe. There are a few fonts of Decorated date which are hexagonal, as at Rolvenden, Kent, and Heckington, Lincolnshire. The ancient situation for the font in this country appears to have been towards the west end of the nave of the church, either in the middle, or against a pillar, or in an aisle. On the continent there are fonts which have chapels or churches erected over them, called Baptisteries; in England the only known resemblance to anything of this kind is at Luton, in Bedfordshire, where the font is enclosed in an octagonal structure of stone with open arches at the sides, and a stone roof[t]; it is of Decorated date[u]. There are however wooden enclosures with canopies over them which may be called

[t] There is a small building attached to the north side of the choir of Canterbury cathedral, in which the font is now placed, called the Baptistery, but it was certainly not originally intended for such a purpose.

[u] Occasionally fonts have legends cut on them, as at Bridekirk, Cumberland; Threckingham, Lincolnshire; S. Mary's, Beverley; S. Mary's, Stafford; Harlow, Essex; that on the last mentioned is as follows, and may be read from either end,

N.I.Ψ.O.N.A.N.O.M.H.M.A.M.H.M.O.N.A.N.O.Ψ.I.N.

"Wash (away my) transgressions, and not only (my) face."

For further information on the subject of Fonts, see Archæologia, vols. x. and xi., and the preface to Simpson's Series of Ancient Baptismal Fonts.

It is lamentable to think how many ancient fonts have been irreparably injured from neglect, or wilfully destroyed; the Puritans appear to have been especially hostile to them, and up to the present day too many of those who ought to be their guardians, have paid little or no attention to their decent preservation; in some (but probably very few) instances, after having been discarded for a time, the ancient font was restored to its original situation in the church, as the following extracts from the accounts of the parish of S. Martin, Leicester, testify—

1645. "For a bason to be used at baptism, *5s.*

"For a standard to bear the same, *15s.*

"For laying the same in marble colour, *5s.*"

1651, May 7. "Received of George Smith for a stone belonging to the Font, *7s.*"

1661, Feb. 4. "Agreed, that the Font of stone formerly belonging to the church shall be set up in the antient place, and that the other now standing near the desk be taken down."

"At a parish meeting the new Font, fashioned and placed agreeable with the puritanic times, was ordered to be taken down, and the old stone one to be erected where it formerly stood."

1662, April 8. "Paid widow Smith for the Font stone, being the price her husband paid for it, *7s.*"

Baptisteries, at Trunch, Norfolk, and S. Peter Mancroft, Norwich. (See BAPTISTERY.)

FOOTING of a wall, *Empatement*, FR.: courses of stone at the base of a wall which project beyond its face, and thus give it greater stability; the first courses or lowest part of a foundation.

"FOTYNGE or fundament, *fundamentum*," also "GROWNDE of byggynge, or fundament of a byldyng, *fundamentum, fundus*." Prompt. Parv.

FOOTING-BEAM: a term used in Cumberland, Westmoreland, Somersetshire, &c., for the TIE-BEAM of a roof; it is also called *Footing-dormant*. (Nicholson, Arch. Dict.)

FOOT-PACE, *Haut pas, Estrade, Marchepied*, FR., *Predella, Bradella*, ITAL.: the DAIS or raised floor at the upper end of an ancient hall. The hall of Richmond palace had a "fayr *foot-pace* in the higher end thereof." This term is also sometimes used for the hearth-stone; and for a landing or broad step on a staircase.

"Storea, a mat, a *footepase* of sedges." Jun. Nomencl. 249.

FOOT-STALL, Säulenstuhl, GER.: the pedestal of a pillar. "STYLOBATA . . . *the footestall* of a piller, or that which beareth up a piller and whereon it standeth on ende . . . BASIS, the *foote* or base of a piller." (Higins' Junius, 203.) Cotgrave gives the same sense. Footstall is in fact the English form of the word *pedestal*, which is from the Italian *piedestallo*. The latter is derived by Baldus[x] from the medieval word *stallum*. *Piedi stallum*, that is, the stall of the column foot. *Stallum, stallo, estal, stall*, are medieval words for a seat (in a quire for example) or table upon which goods are exposed for sale. The quotation from Higins confirms this view, for the base of the column is called its *foot*, and the pedestal or stylobate the *footstall*. (See PATIN and BASEMENT.)

FOREYN: this term probably signifies either a drain or a cess-pool, or perhaps both: it occurs in the accounts for the building of Little Saxham Hall, 1505; the foundation within the inner part of the moat was to be wrought with "calyons" and brick, with *foreyns* and other necessaries concerning the same; mention

[x] De significatione Vocab. Vitruv. sub. voc. *Stylobata*.

is also made of "chymneys, *foreyns*, gutters[y]." Robert of Gloucester terms a *cloaca* "forene" or "a chambre forene." Cotgrave explains *forans*, as signifying a sort of reservoir, into which sea water is conveyed by pipes.

"Foundacions, chymneys, *foreyns* and batilments."
Accts. of Little Saxham Hall. Gage's Suffolk, p. 148.

FORM-PIECES (or *frame-pieces*): the pieces of stone which constitute the tracery of a window. In France the stone frames of Gothic windows are still called *formes de vitres*, forms or seats for glass. The word form bears, amongst others, the sense of a seat or receptacle, as a long bench or the seat of a hare; form in mechanics, is a kind of mould whereon a thing is fastened, or wrought (Bailey); e. g. the printer's *forme* of types. The stalls of a choir are so termed in French and in mediæval Latin. In the Ely fabric rolls, *panels of glass* repeatedly occur; these are explained by the *panneaux des vitres* of the French glaziers, which are sheets of lozenge-shaped glass *quarries* united by lead, for the purpose of glazing church windows.

"Solut Will'. Vitriario pro prædictis *panellis* et aliis supponendis in *formulis* superioris istoriæ." Ely Fab. Roll, 13 E. III.

Here glazier William is paid for fixing the panels of glass in the small *forms* or frame-holes of the tracery in the upper story.

"In 200 ped de *monialibus* empt. 54s. 2d. pret. ped 3¼d. . . . In 2 lapidibus vocat *fourme peces* empt. 5s. In 10 lapidibus minoribus vocat *fourme peces* empt. 5s. In 60 pedes Burwell de *vousoirs* empt 10s. . . ."
Ely Sacrist. Roll, 33 E. III.

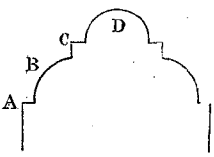
In this passage we have together the *monials* or mullions, the *form-pieces* or tracery, and the *vousoirs* for the window-arch. The accounts for S. Stephen's Chapel (Smith, pp. 183, 185, 186, 190, 196) contain a great number of entries for form pieces, most of them mentioned in connexion with windows. (See Willis's Arch. Nomen., p. 48.)

"Pro factura ij *formpeys* chaumeres retournes corbels transowns j sol skownsiom pro ij fenestris in grosso lxvj*s*. viij*d*." Hist. Dunelm. Scrip. tres, cccxxv.

FRACTABLE (fract or broken table): "are the wrought stones that run up the gable ends or dormant windows," according to

[y] Gage's Suffolk, pp. 140, 149.

Randle Holmes, who gives a figure of the well-known inflected gable of his period, and thus explains its several parts. This "is termed a gable end, the fractable wrought into a foot table (A), bottle (i. e. *bowtell*) B, square (C), and top or crown bottle (D)." (Acad. of Armory, iii. 111, 472.) Coping upon the gable end of a house is called *Factabling* in Liverpool. (Nicholson, Arch. Dict^y.) and in Flintshire, &c.



FRANCHE-BOTRASS, probably a buttress of free-stone: the term occurs in the contract for Catterick church several times[z].

FRATER-HOUSE, FRATERY, the refectory or hall of a monastic establishment.

"Freytoure, *refectorium*." Prompt. Parv.

"William Lord Latimer in his will, 1381, bequeaths sundry pieces of plate to the convent at Gisburn . . qu' ils soient en *le freytoure* pour servir le dit Priour et Covent perpetuelement." Test. Ebor., p. 114.

"Thanne ferd I in to *fraytoure*." Piers Ploughman's Crede, l. 403.

"In the said south allie of the Cloysters is a faire larg hall called the *Frater-house*, wherein the greate feaste of Sancte Cuthbert's daie in Lent was holden." Antient Rites of Durham, p. 68.

"A Frayter or place to eate meat in, Refectorium." Withal's Dictionary, 1634, p. 298.

FREEMASON: the term Freemason appears formerly to have signified no more than the present name of mason, a stone-cutter who worked with a chisel, as distinguished from one who could only dress stone with an axe or hammer, and build walls, in which sense it is still used in some parts of the kingdom[a]: it is not improbably a contraction of Freestone-mason. During the middle ages the craftsmen of almost every trade formed

[z] This word is explained by Mr. Raine as an angular or diagonal buttress, but this can hardly be correct, for in one instance it is specified that there is to be "a *franche botras* atte the *mydwarde* of the elyng (aisle), and a dore and a botras on the northwest cornere." p. 10.

[a] William of Worcester (Itin. p. 268) in describing the stone-work of the west doorway of Redcliffe church, at Bristol, calls it *fremasonwork*, "operata in porta hostii occidentalis." In the rates of wages assessed by the Justices of the Peace at Oakham, in 1610, "a *Free mason* which can draw his plot, work, and set accordingly, having charge over others," has considerably higher wages allotted to him than "a *rough mason* which can take charge over others." Archæol., xi. 203.

themselves into societies or guilds, and prescribed rules for their governance which were recognised by the higher powers, who also sometimes conferred particular privileges upon them. The masons in some parts of Europe were early united in an association of this kind, for they are found to have been established as a free guild or corporation in Lombardy in the tenth century[b], but whether this society was descended from the Dionysiasts of antiquity, or originated in a later age, has not been ascertained: in Normandy they appear to have become associated in 1145[c]. When, as in the middle ages, architects, as distinct practitioners, were scarcely known, and but little more than the general forms and arrangement of a building were prescribed by those who superintended its erection, much of its beauty must have depended on the skill of the workmen to whose control the subordinate parts were entrusted, the masons therefore must have had the power of largely influencing the appearance of the structures on which they were employed[d]: hence it might be expected, that at a time when the greatest architectural splendour was sought for in ecclesiastical edifices,

[b] In Malden's Account of King's College Chapel, Cambridge, Dr. Henry's History of England, and a Treatise on Masonry by William Preston, 1792, some account of the Freemasons, as relating to the subject of building, may be found.

[c] A somewhat greater degree of importance is attached to the ancient guilds of Freemasons than circumstances appear to justify. The marked, and in some respects essential, differences to be found in contemporary buildings in different kingdoms, (to say nothing of the minor variations, or *provincialisms*, in different districts,) prove that there was not that intimacy and community of intercourse between the artificers of distant countries which some imagine to have existed. The same circumstances also, as well as the slowness with which many large edifices are recorded to have been carried on, and the difference which is often found in the quality of the workmanship in buildings of the same age, tend to prove that the masons were not usually in the habit of assembling in large numbers from remote countries. It is, however, highly probable, that when a building was required to be completed with expedition, the workmen would have been collected from very considerable distances; for at a time when the general population was greatly below the present amount, the number of artificers must have been proportionably less; they must therefore have been sought for over a wide extent of country. The chapter of Rouen, A.D. 1465, sent to various places, as far as to Brussels, in search of wood-carvers to complete the stalls in their cathedral.

[d] In many cases the buildings were entirely designed by the masons who executed them.

the artificers on whom so much depended should have been especially patronized by the dignitaries and friends of the Church, and this is found to have been the case; some Popes are recorded to have issued bulls conferring especial privileges upon them. Although the guilds of most other trades have been abrogated, the society of Freemasons has preserved its existence to the present day, and in modern times has been spread over the greater part of the civilized portion of the world, but it has now no connection with the practice of the art from which its name is derived, and its laws are recognised only by its own members.

"The spire was repaired by Thomas Egglefield, *freemason*, and steeple-mender." Parish Accts. of Louth, Lincolnshire, 1627-8. Britton's Arch. Ant., vol. iv. p. 6.

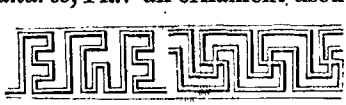
FREESTONE, *Pierre de Taille*, FR.: building stone which may be cut into blocks and worked with a chisel. The term is applied to stone of very different qualities in different districts*, but always to such as may be worked with freedom in comparison with others of the neighbourhood.

"Liberam petram." Lib. de ant. Leg. 207-8.

"And all the inner side (of the walls) of rough stone, except the bench table stones, the soles of the windows, the pillars and chapetrels that the arches and pendants shall rest upon, which shal be altogedir of *Freestone*, wrought trewly and dewly as hit ought to be." Cont. for Fotheringhay Church, p. 21.

"Good, suer, seasonable *free stone*, of the Quarryes of Attilborough or Raunton, in the county of Warwick." Cont. for Coventry Cross. Hearne's Lib. Niger, 2. 601.

FRET, *Frette, Batons rompus, Meandres*, FR.: an ornament used in classical architecture, formed by small fillets intersecting each other at right angles; the varieties are very numerous.



Among old English writers this term has an extensive but different signification: William of Worcester mentions two windows on the south side of S. John's church, at Bristol, as "*frette* vowted," and applies the same epithet to the vaulting of

* At Bristol it is applied to the oolites or Bath stone, in contradistinction to the hard stones of the neighbourhood, such as the Stapleton: in some parts of Yorkshire it is used to distinguish the grit-stone from lime-stone, where the grit is as hard as the Stapleton stone in the vicinity of Bristol.

Redclyffe church ("Altitudo voltæ *frettæ* archuatæ"): he also describes the western doorway of this last-mentioned church as being "*fretted* yn the hede[f]." In these cases the term appears to refer to the *cusps* with which the examples mentioned are enriched. The term (as an adjective) is applied to anything set with precious stones, especially to a coronet, which is often called *a fret*[g], and to embossed work or minute carving, and, indeed, to almost any ornamental work which *roughens* the surface: Lydgate (Boccace, cxxviij) speaks of "a plaine table, *fret* ful of nayles, sharpe whet and ground."

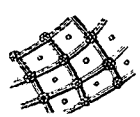
"A *fret* of gold she had next her heare." Chaucer, fo. 198.

"And at the corner of euery walle was sette
A crowne of golde with ryche stones *yfrette*." Lydgate's Boke of Troye.

FRIEZE, FRIZE, *Zophorus*, VITRUVIUS, *Frise*, FR., *Fregio*, ITAL., *Fries*, GER.: the middle division of an ENTABLATURE, which lies between the architrave and the cornice. In the Tuscan order it is always plain; in the Doric it has slight projections at intervals, on which are cut three angular flutes, called triglyphs, the intervals between these are called metopes, and are frequently enriched with sculpture; in the Ionic it is occasionally enriched with sculpture, and is sometimes made to swell out in the middle, when it is said to be cushioned or pulvinated; in the Corinthian and Composite it is ornamented in a variety of ways, but usually either with figures or foliage. The word is derived from the

[f] Itin., pp. 216, 268, 271.

[g] The word Fret is evidently used in several different senses; in one sense it is derived from the French *freter*, to cross or interlace, as the bars of trellis-work: the term is not exclusively, but more properly heraldic. The figure in Upton, De Milit. Off., p. 254, is a very good example; the vaultings to which Worcester alluded, are those with a multiplicity of intersecting ribs, leaving lozenges in the intervals; so the fret of gold (Chaucer) is the *reticulated* cap for the hair, which appears on many effigies of the time, and



crowns, jewelled-work, &c., are properly said to be "yfrette" when the gems are dispersed, in a lozengewise arrangement, or in *alternation*.

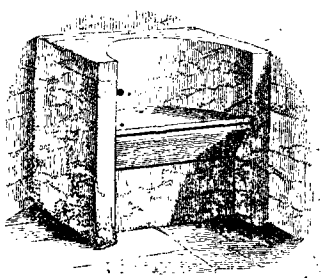
"His helme was richly fret,
All with riche charbocles bysett,
And dyamounde bytwene."
Sir Gowghter, line 548.

"Et une Table du dit Metall Endorre, su la quele les dites Ymages serout jesauntz, la quele Table serra fait oves-que une *Frette* de Flour de Lys, Leons, Egles, Leopardes."
Contract for the Tomb of K. Richard II. Westminster Abbey. Rymer's Fœdera, vol. vii. p. 798.

Italian *fregio*, which is held to come from the Latin *phrygio*, an *embroiderer*. And the Vitruvian term *zophorus*, or *life-bearing*, conveys the same idea of the member in question, namely, that it is essentially devoted to sculpture. Accordingly any horizontal broad band which is occupied with sculpture, may be correctly termed *a frieze*, (and is so by architectural writers,) whether it form part of an entablature or be placed in any other position, and indeed to whatever style of architecture the building to which it is appended may belong.

FRIGIDARIUM: the cold bathing room in the baths of the ancients, as well as the vessel in which the cold water was received.

FRITHSTOOL, FRIDSTOOL, FREEDSTOOL, frið, *peace*, stol, *seat*; ANG. SAX., Friedstall, GER.: literally the seat of peace. A seat or chair placed near the Altar in some churches, the last and most sacred refuge for those who claimed the privilege of sanctuary within them, and for the violation of which the severest punishment was decreed[h]: they were frequently, if not always, of stone: according to Spelman that at Beverley had this inscription; "Hæc sedes lapidea *freedstoll* dicitur i. e. pacis cathedra, ad quam reus fugiendo perveniens omnimodam habet securitatem." Frithstools still exist in the church at Hexham, and Beverley minster, both in the north aisle of the chancel; the former of these has the seat hollowed out in a semicircular form, and is slightly ornamented with patterns of Norman character; that at Beverley is very rude and plain.



Beverley Minster.

[h] "Quod si aliquis vesano spiritu agitatus diabolico ausu quemquam capere præsumpserit in cathedra lapidea juxta altare, quam Angli vocant *Fridstol*, id est, cathedram quietudinis vel pacis, vel etiam ad feretrum sanctarum reliquiarum quod est post altare, hujus tam flagitiosi sacrilegii emendatio sub nullo judicio erit, sub nullo pecuniæ numero claudetur, sed apud Anglos *botolos*, id est, sine emendatione vocatur."—Rich. Prior Hagustald. ap. Twysden, 308.

The "Fridstoll" in York cathedral is mentioned in the Confirmation Charter, 5 Hen. VII.

FRONT, *Façade*, FR., *Facciata*, ITAL., Haupt façade, GER.: in ancient descriptions of churches, the *front* of the church is usually the east, or altar end, as the following examples shew.

Four windows given "in *fronte* versus majus altare."

Registr. Roff., p. 124.

"De turre sancti Andreæ murus paululum circuiando procedens, et in fenestram se aperiens ad capellam sibi proximam pervenit quæ in *fronte* ecclesiæ *ad orientem* porrecta summæ cathedræ archiepiscopi erat opposita."

Gervase, Canterbury, 1295, 58.

"In the *front* or highest part of the Church were the nine altars ..... The altars beinge placed north and south one from another, alonge the *front* of the church."

Rites of Durham, p. 1.

"A.D. 1251. *Frontem* cancelli de Hussebourne a fundamentis novam construximus."

Ann. de Dunstaple.

The following belong to the west end of the building.

"Edificant *navem* ecclesiæ .... a turre chori usque ad *frontem*."

Swapham Peterboro. chron. 99.

"Opus *frontale* nostræ ecclesiæ." (Meaning the west end of S. Alban's.)

Monasticon, vol. ii. p. 190.

In modern writings the principal front or façade of a church, is always understood to mean the west end, unless otherwise specified.

FRONTAL, FRONTER: a hanging with which the front of an Altar was covered; it was frequently made of the richest silk or velvet, and ornamented with the most costly and elaborate embroidery.

"*Frontella* cum capitibus Domini nostri et Apostolorum, pro altari."

Capell. Thom. Hatfield, Episcopi. Durham Wills, 37.

"Deux *frontiers* pour l'autiere, et en chescun *frontier* trois grosses tabernacles d'or, et grosseȝ ymages d'or embroudeȝ en yceli."

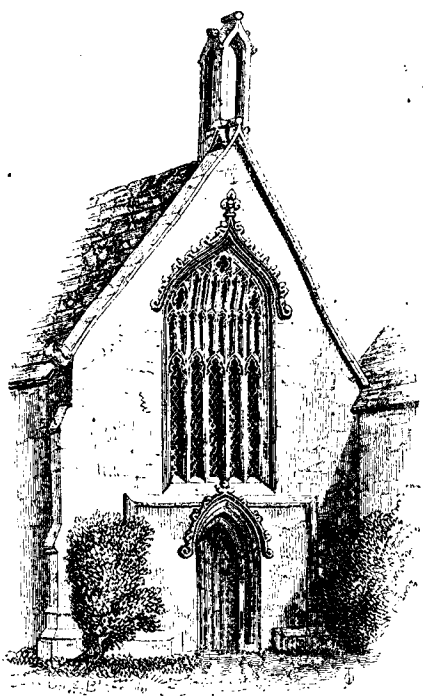
Will of John of Gaunt. Test. Ebor. 227.

FURRINGS, or SHREADINGS, *Coyaux*, FR., Aufſchiebling, GER.: short pieces attached to the feet of the rafters of a roof, making a small angle outwards and downwards, for the purpose of carrying the eaves beyond the line of the wall. Furrings are also pieces of wood attached to carpentry work to bring it to a regular surface when the work is deficient in that respect, through the sagging of the timbers or other causes.

FUST, *Fût*, FR.; *Fusto*, ITAL., Säulenſchaft, GER. : the shaft of a column, pilaster, or pillar.

FUST of a house: (*Faîte*, FR.:) used by Moxon, and still in Devonshire and other counties according to Nicholson's Dict^y. for the RIDGE of the roof.

GABLE, Gabell, Gabell, Gabill, *Pignon, Bord du toit, Feûte*, FR., *Colma*, ITAL., Giebel, GER.: this term was formerly sometimes applied to the entire end wall of a building, the top of which conforms to the slope of the roof which abuts against it, but is now applied only to the upper part of such a wall, above the level of the eaves, the entire wall being described as a *gable end*. In reference to the former sense, the large end window of a building, such as the east window of a church, was not unfrequently called a gable-window. The word is not used in classical architecture, as the ends of roofs, when made in this way, are termed PEDIMENTS. In middle age architecture, gables are important features, and often contribute greatly to the effect of a building: their proportions are regulated by the slope or PITCH of the roof, and vary considerably; in the Norman style, the angle of the apex is seldom much more acute than a right angle; in the Early English they are usually about equilateral triangles; in the Decorated and Perpendicular they have sometimes about the same proportions, but are often much lower. Norman gables



Higham Ferrars, Northants.

appear to have been usually finished with a plain flat coping up the sides and an ornament on the top, which, on churches, was a cross; Early English gables also, on plain buildings, have often flat copings, but in rich works they are moulded, and have sometimes an additional set of mouldings below them; there are also sometimes crockets running up the coping, and a rich cross or finial on the point; there can be little doubt but that (in Domestic buildings at least) some Norman and Early English gables must have been covered by the roof, and the fronts possibly have been ornamented with barge-boards, but no examples can be referred to. In the Decorated and Perpendicular styles, gables often, in general arrangement, differ but little from the Early English, although the character of the details is entirely changed, but sometimes they are surmounted by a parapet, either battlemented, pierced, or panelled; in Domestic buildings, especially those of timber, the covering of the roof frequently extends over the gable wall, and projects in front, and is ornamented with barge-boards and a pinnacle, or hip-knob, at the top (Plate 86), and occasionally also with pendants at the lower ends of the barge-boards. (Plates 32, 93, 161, 162, 164.) In the Perpendicular style, and subsequently, gables sometimes have a series of steps up the sides. (See CORBIE-STEPS.) On buildings of the time of Queen Elizabeth and King James I. they are often considerably varied, and the sides are broken into a variety of curves and angles. All gables of this kind are covered with coping, and not with barge-boards. (See BARGE-BOARD, and FRACTABLE.)

"Gabyl, or gable, pykyd walle, murus conalis." Prompt. Parv.

"Unum *gavel* capellæ super portam." Hist. Dunelm. Scrip. tres, cxlj.

"ac in fine aulæ super le *gavylls*." Durham Household book, p. 176.

"in dalbura et muracione in le gavyll tenementi." Ibid., p. 180.

"Reparacio xj fenestrarum inferiorum super Novem Altaria et in *gabulo* australi ibidem." Ibid., cclxxij.

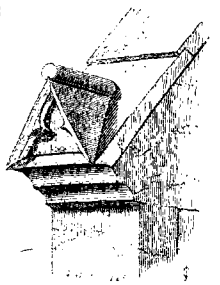
"And the forsaide Richarde sall make a wyndowe in the *gauill* of fife lightes." Cont. for Catterick Church, 8.

"In solucione facta pro nova factura unius *gabuli* orientalis ecclesiæ parochialis de Gigelswyke lxvs. una cum vitracione magnæ fenestræ in eadem iiij*l*." Priory of Finchale, ccxcvij.

"In the east end of the said quier (of Eton College chapel) shall be set a great *gable wyndowe* of seven bays and two butteraces."

Nichols' Royal Wills, p. 295.

GABLETS, *Gabletz*, small ornamental gables formed over tabernacles, niches, buttresses, &c. The contracts for the tomb of Richard II. and his queen, Anne, in 1395, specify "tabernacles, called hovels, with *gabletz*" at the heads of the two statues[i].



Sutton Courtenay, Berks.

GALILEE: a porch or chapel at the entrance of a church; the term also appears sometimes to be applied to the nave, or at least to the western portion of it, and in some churches there are indications of the west end of the nave having been parted off from the rest, either by a step in the floor, a division in the architecture, or some other line of demarcation[k]: it was considered to be somewhat less sacred than the other portions of the building. The galilee at Lincoln cathedral is a porch on the west side of the south transept: at Ely cathedral it is a porch at the west end of the nave: at Durham it is a large chapel at the west end of the nave, which was built for the use of the women, who were not allowed to advance further into the church than the second pillar of the nave, and was dedicated to the Blessed Virgin; it was also used as the bishop's consistory court: S. Stephen's chapel at Westminster formerly had a galilee, forming a kind of vestibule or ante-chapel, at the west end[l].

"Eustachius . . . construxit novam *galileam* a fundamentis versus occidentem."

Hist^a. Eliensis.

"J. Langley . . . cujus sumptibus tota *galilea* reparabatur . . ."

Hist. Dunelm. Script. tres, p. 146.

[i] Rymer's Fœdera, vol. ii. p. 798. See pl. 37, figs. 4, 38; 39, figs. 1, 4, 40, &c.; pl. 164, figs. 3, 4.

[k] In some churches the lower part of the tower is formed into an open porch with a doorway leading from it into the nave, as at Cranbrook, Kent. At Croydon, Surrey, there is the common large open archway between the nave and tower, but the lower part of it is enclosed with a wooden screen; in both these instances the space under the tower may perhaps have been considered a galilee.

[l] See Ducange v. Galilæa. The name is supposed to be in allusion to "Galilee of the Gentiles."

GALLERY, *Galerie*, FR., *Galleria*, ITAL.: an apartment of great length in proportion to its width, either used as a passage, or serving as a place of resort for dancing or other amusements, or for the reception of pictures or sculpture; a gallery of this kind was always to be found in large houses built during the reign of Queen Elizabeth, and very frequently in those of earlier date, which is often in the upper story. Also a raised floor or stage erected within an apartment, either for the purpose of affording additional room, or of accommodating musicians and spectators, frequently called a loft; a gallery of this kind was commonly formed at the lower end of the great hall in the mansions of our forefathers. Ancient galleries of this latter description are not unfrequently to be met with in churches; over the entrances of chancels they were formerly most abundant; in this situation they are constructed of wood, and are called *rood-lofts*, from their having supported the large cross or rood which, previous to the Reformation, was always set up over the entrance of the chancel[m]. (See ROOD-LOFT.) In other situations the existing examples are of stone, and vaulted beneath; they are to be found of Norman date at the end of the north transept of Winchester cathedral, and at the ends of the transepts of S. George de Bocherville, and of S. Etienne at Caen; at the west end of the nave of the abbey church of Jumiéges; at Hexham church, Northumberland, and in the cathedral at Laon, in France, there is a stone gallery at the end of the transept; and in the church of Notre Dame de la Couture, at Le Mans, there is one at the west end of the nave; the abbey church of Cerisy, in Normandy, has a very large gallery of the same kind in the south transept, with a stone parapet in front, ornamented with a series of arched panels[n]. Most of the screens between the nave

[m] These, except that they are smaller and in different situations, are exactly like modern galleries, or at least what modern galleries might be made; they have wooden panelled fronts, which are usually enriched with featherings and other ornaments.

[n] Gervase describes the transepts in Canterbury cathedral, previously to the fire in 1174, as having upper floors supported on arches, which must have resembled galleries of this kind; like them they occupied the whole extremity of the transepts, and had Altars erected in

and choir in the cathedrals in this country are surmounted by galleries, in which the organs are placed°; at Winchester the organ stands in an ancient stone gallery on the north side of the choir. A TRIFORIUM or passage-way in the thickness of a wall, and a passage-way supported on corbels or other projections from the face of a wall, are sometimes called galleries, as around the choir of Gloucester cathedral, in the lantern of Durham cathedral, in the tower of Louth church, Lincolnshire, and the Minstrels' gallery in the nave of Exeter cathedral. The modern style of wooden galleries in churches was introduced subsequently to the Reformation, and appears to have originated with the Puritans; they were frequently called scaffolds. (See plate 94.)

"The chambers and parlers of a sorte,
With bay windows, goodly as may be thougt,
As for daunsing and other wise disport
The *galeries* right well ywrought." Chaucer, fo. 258.

"the *gallery* within the steeple." Accts. of Louth steeple, 1500. Archæol. x., p. 71.

"It'm the tylyng of the large *galary*."
Tower of London. Temp. Hen. VIII. Bayley's App.

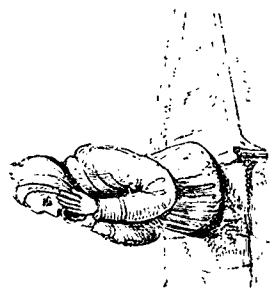
"Is your church *scaffolded* every where, or in part? Do those *scaffolds* so made, annoy any man's seat, or hinder the lights of any windowe in the church?" Bp. Montagu's Articles of Inquiry, A.D. 1638.

GARGOYLE, Gargle, Gargpel, Gargayle, Gurgoyle, Gurgulio, *Gargouille, Canon de Gouttiere,* FR., *Doccia di gronda,* ITAL., Ausguſs, GER.: a projecting spout used in Gothic architecture to throw the water from the gutter of a building off the wall. Sometimes

them; that on the south side also contained the organ, (see Twysden's Decem Script. col. 1293, and Willis's Canterbury Cathedral, p. 37, note l.) At Compton church, Surrey, there is a vault over the eastern part of the chancel, on which is an upper floor, which in fact is a gallery, and has an open front of woodwork, which, like the vaulting, is of transition character from Norman to Early English (Pl. 181); this was used as a chapel, and had an Altar in it, and the piscina still exists in the south wall.

° At Chartres cathedral, the organ is in a small wooden gallery, projecting from the triforium on the south side of the nave; some parts of this appear to be of the Early French style, (or very Early Decorated,) contemporary with the building. The church of S. Maclou, at Rouen, has the organ-gallery at the west end of the nave; it is, at least externally, modern, but the staircase leading to it is of Flamboyant work.

they are perfectly plain, but are oftener carved into figures or animals, which are frequently grotesque; these are very commonly represented with open mouths from which the water issues, but in many cases it is conveyed through a leaden spout, either above or below the stone figure. Gargoyles appear to have been first introduced with the Early English style, during the prevalence of which they were usually made with a very considerable projection: subsequently they were often much less prominent. Their most usual situation is in the cornice, but they are sometimes, especially in Early English and Decorated buildings, placed on the fronts of the buttresses (Plate 95.) This term is also sometimes used for a corbel, but probably only for one that is carved. The gurgoyles in Flanders and in France, during the fifteenth century, have a much greater projection than those in England[p].



Merton College Chapel, Oxford, c. 1277.

"From the erth-table to the *gargyle* . . . . . a le *gargayle* usque le crope qui finit le stone-work." William of Worcester, p. 382.

"Gargulye yn a walle, *Gorgona, gurgulio.*" Prompt. Parv. "Gargyle in a wall, *gargoille.*" Palsg. Horman says, "make me a trusse standing out upon gargellys, that I may se about, *podium, suggestum vel pulpitum, quod mutulis innitatur.* I wyll haue gargellys under the beamys heedis, *mutulos sive proceres.*"

"And euery house couered was with lead,
And many *gargoyle* and many hidous head,
With spoutes thorough, and pipes, as they aught,
From the stone work to the canell raught." Lydgate's Boke of Troye.

GARLAND: a term used by William of Worcester for a band of ornamental work surrounding the spire of Redcliffe church, at Bristol.

"Latitudo de le *garlond* continet xi pedes." William of Worcester, p. 221.

GARNETT: a kind of hinge, now called a cross garnett. (See HINGE.)

"A pair of *garnetts* tynned." Accts. of Little Saxham Hall, Gage's Suffolk, p. 146.

[p] The lions' heads in the cornice of the Greek temples are real gargoyles, pierced to carry off the rain-water which is conveyed to them by a gutter. (See Unedited Antiquities of Attica.)

GARRETT, *Galetas*, FR.: an apartment in a house, formed either partially or wholly within the roof, usually of a meaner description than the other chambers. Otherwise, synonymous with *guerite*. (See BARTIZAN.)

——— "gaye *garites* and grete,
And iche hole y-glased." Piers Ploughman's Crede, l. 425.

"Ouer the same Chamber ys a *Garrett*."
Survey of the Priory of Bridlington, temp. Hen. VIII. Archæol. xix., p. 293.

GARRETTING: small splinters of stone, inserted in the joints of course masonry; they are stuck in after the work is built. Flint walls are very frequently garretted.

"The same towr the most pte of it to be taken downe, and to be *garettyde*."
Survey of the Tower of London, 23rd Henry VIII. Bayley's Hist. of the Tower, App., vol. i.

GATEWAY, *Porte cochère*, FR., *Porta*, ITAL., Hauſthor, Haupthor, GER.: the gatehouses or gateways of the middle ages are often large and imposing structures: they were erected over the principal entrances of the precincts of religious establishments, colleges, &c., and sometimes also of the courts of houses, as well as castles and other fortifications. In military edifices the entrance usually consists of a single archway, large enough to admit carriages, with a strong door, and portcullis at each end, and a vaulted ceiling pierced with holes through which missiles can be cast upon an enemy; the sides of the gateway are generally flanked with large projecting towers pierced with loop-holes, and the upper part terminates with a series of machicolations and a battlemented parapet. In civil edifices there is much greater diversity in the forms and architectural arrangements of gatehouses; sometimes they resemble plain square towers of rather low proportions, with a single turret containing a staircase, or with a turret at each of the front angles, and occasionally at all the four angles, but in this case those on the front are generally the largest and the most ornamental; sometimes they are extended to a considerable breadth, as at Battle Abbey, Sussex, and the College, Maidstone, Kent, and sometimes they are plain buildings without any particular architectural character; the entrance most commonly consists

of a large archway for horses and carriages, and a smaller one by the side of it for foot passengers, with strong doors at one or both ends; the ceiling is commonly vaulted and sometimes pierced with holes like those of military works; when the building is of sufficient height to allow of it there is generally a room over the archway with one or more large windows (not unfrequently an oriel window) next the front. The gateways of religious establishments had frequently a chapel attached to them. Examples of ancient gateways are to be met with in most of our cathedral towns, at Oxford and Cambridge, among the ruins of many of our abbeys and castles, and at numerous ancient houses, as at Canterbury (especially that of S. Augustine's abbey), Bury S. Edmund's, Bristol, Thornton abbey, Lincolnshire[q], &c. &c. &c.

GEMMEL, GYMMER. (See CHYMOL and HINGE.)

"Payd for on locke and on payr of *gymmer bands* for on new dore made for the hedde of the condette within the college, iiij." Accounts of Durham Castle, 1554.

"Maide to open with *gymmers*." Rites of Durham, p. 26.

"Which dore did hing all in *gymmers*, and clasps in the insyde to claspe them." Ibid., p. 28.

GENLESE or GENTESE: a term of doubtful meaning applied by William of Worcester apparently to the cusps or featherings in the arch of a doorway[r]. (See CUSP.)

"The west Dore (of Redclyffe Church, Bristol) fretted yn the hede "wyth grete Genlese and smale and fylled wyth entayle . . . . . rych wyth a Double moolde costley Dun and wrought." Will. of Worcester, p. 268.

GEOMETRICAL TRACERY: this epithet was applied by Rickman to distinguish the early forms of tracery, in which the figures, such as circles, trefoils, &c., do not always regularly join each other, but touch only at points. (See TRACERY.) It is applied to tracery in the following passage, although in a different sense.

[q] The abbey gateways of Normandy do not appear in general to have been such large and important buildings as many of them were in this country; those at Blanchelande, and Ardenne near Caen, are low and remarkably plain, that at Cerisy is somewhat more enriched, and has a small and elegant chapel attached to it on the upper floor, which is approached by a very beautiful staircase on the outside.

[r] See Willis, Arch. Nomenclature, pp. 8, 55.

"There is in the east end of the church a goodly faire round window, called Saint Katherns window, the bredth of the quire, all of stone, verye finely and cunningly wrought and glazed; havinge in it twenty-four lights verye artificially made, as it is called *geometricall.*" Rites of Durham, p. 2.

GETEE. (See JETTY.)

GIRDER, *Poutre,* FR., *Trave,* ITAL.: a main beam which sustains the joists of a floor when the distance between the walls renders it necessary to give them additional support. (See SUMMER.)

GLAZING, *Vitre, vitrail, verriere,* FR., *Vetrata, Invetriata,* ITAL., Glas, GER. During the middle ages the use of coloured glass in windows was almost universal, and was a striking and important source of decoration to buildings of nearly every kind, but most especially to churches and other ecclesiastical edifices[s]; it appears certainly to have been employed as early as the ninth century, but no examples remain of nearly so high antiquity. The earliest style of coloured glazing of which we have any information, appears to have consisted of rude representations of the human figure, in which the features and the folds and arrangement of the drapery were portrayed by strong black lines, or by the lines of lead in which the glass was fixed; some glazing of this kind formerly existed in the church of Poissy, near Paris. The oldest specimens that can be referred to in this country are in the aisles of the choir of Canterbury cathedral; these appear to be of the twelfth century, and very probably are the remains of the original glazing that was put up when this part of the church was rebuilt, after the fire in 1174; the general design consists of panels of various forms, containing subjects from Holy Writ, on a ground of deep blue or ruby colour; the spaces between the panels are filled with rich

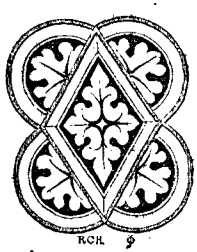
[s] It has not been thought necessary to notice any but coloured glazing, no allusion is therefore made to the period at which glass was first employed in windows: the excavations at Pompeii and Herculaneum have shewn that the ancients, at least occasionally, used it in this way. The limits of this work do not admit of such a series of plates as is required for a full elucidation of the subject of stained glass. The reader is therefore referred to the Inquiry into the Difference of Style observable in Ancient Glass-Painting, Oxf. 1847; the valuable work of the Count F. de Lasteyrie; the Cathedrale de Bourges of PP. Martin and Cahier, &c. &c.

mosaic patterns in which red and blue predominate, and the whole design is surrounded with a broad and elaborate border of leaves and scroll-work in brilliant colours. In France there are specimens of the same character at Angers and S. Denys.

Of the thirteenth century, much most magnificent glazing exists: examples may be found in the cathedrals and churches of this country, though generally in a mutilated condition, as in the lancet windows, commonly called the "five sisters," at the north end of the transept of York minster; the great circular window at the north end of the transept of Lincoln cathedral; at Chetwode church, Bucks; Westwell, Kent; West Horsley, Surrey; and Beckett's crown, in Canterbury cathedral; but by far the finest are to be met with on the continent; La Sainte Chapelle, at Paris[t]; the cathedral and the choir of the church of S. Pierre, at Chartres; the choir of the cathedral at Bourges, and of the church of S. Remi, at Rheims, have the greater part of the windows filled with the most splendid glazing of this date; there is also a considerable portion in the cathedrals at Rouen, Tours, Angers, Auxerre, Troyes, and Chalons sur Marne; the general design of the best glazing of this period very frequently consists of panels, which are often either circles or quatrefoils, containing subjects from Scripture history or the lives of saints, the intermediate parts being filled with mosaic patterns in colours, and the whole surrounded with a brilliant border of scroll-work and leaves: sometimes the whole window is filled with an elegant pattern of scroll foliage in various colours on a blue or red ground, and sometimes with foliage of a similar description painted in black lines on plain glass, either with or without panels, formed by narrow slips of colour; when panels of this kind are used, the pattern within them has generally a somewhat larger portion of coloured glass introduced in it than in the other parts; in all cases the general design is surrounded with a coloured border; in plain buildings the windows are sometimes glazed with quarries, with a leaf or rosette painted on them in black lines.

[t] Some portion of this glass was sold a few years since, and purchased for the church of Twycross, in Leicestershire, where it is now preserved.

At the commencement of the Decorated style, the glazing continues to be often arranged in panels[u], but the spaces between them are usually filled with flowing patterns of foliage, most commonly vine or ivy leaves, which are not unusually continued through the panels, and sometimes the whole window is filled with this kind of foliage with little if any coloured glass mixed with it, or some portions of the pattern are stained yellow: single figures are more extensively used than in the preceding style; these usually have a simple pediment or canopy over them, and are often of a size to occupy only a portion of the window light, but sometimes, especially towards the latter part of the style, they fill the whole light, and are surmounted with large and elaborate canopies: quarries are much used in the Decorated style, sometimes perfectly plain, but commonly with leaves or rosettes painted on them in plain black lines, or partly coloured yellow; they are also frequently painted with vine or ivy leaves, with the stalks so arranged that when combined they form a continuous pattern running over the whole window; on the edges of the quarries there is often a painted stripe, which is either left plain or coloured yellow, and occasionally they are parted by a narrow band of red or blue; very commonly there is a series of quarries at intervals down the middle of the lights of the windows, painted with a flower and coloured entirely yellow, with semicircles of blue and red glass attached to the alternate sides, or, instead of these quarries, small circles containing roses or other ornaments in yellow and white, or other colours, are introduced; in this style, as in the preceding, the general design of the glazing is surrounded by a rich coloured border, which is very often formed of elegant running patterns of leaves or flowers.



The openings of the tracery are sometimes occupied by small figures, or shields charged with armorial bearings, but most

[u] Sometimes, instead of panels, the general pattern is intersected by strips of coloured glass, which produce a very similar effect.

usually with foliage of character to correspond with the rest of the glazing; heraldry is oftener introduced than in the Early English style, and sometimes heraldic devices are used in the coloured borders: good examples of the glazing of this period may be seen at York minster; Tewkesbury abbey; Merton college chapel, Oxford; Wroxhall abbey, Warwickshire; and the churches of Chartham, Kent; Stanford, Leicestershire; Ashchurch, and Cubberley, Gloucestershire; Cranley, Surrey; Chesham Bois, Bucks; Norbury, Derbyshire; &c.: also in France in the cathedrals of Strasburg, Seez, Coutances, Auxerre, Evreux, Nevers, Le Mans, Notre Dame at Paris, S. Radigunde at Poitiers, Amiens, Soissons, &c. In Germany there is also much fine glass of this period; it may be sufficient to refer to the magnificent windows of the choir of Cologne cathedral.

On the extinction of the Decorated style, the general character of the glazing becomes more uniform, consisting for the most part of large figures with elaborate canopies over them, each occupying an entire light, or in very large windows ranged one above another so as to fill the whole light; quarries, however, with a small flower or pattern in the centre partly coloured yellow are common in plain buildings; as the style advances, greater freedom of design is introduced, and the whole window is sometimes occupied with one general subject, the figures of which are arranged with considerable effect, and are treated in a more artistical manner than at any earlier period; heraldry is now abundantly introduced[n], and inscriptions on long narrow scrolls are some-

[n] The author of Piers Ploughman's Crede, who wrote probably at the end of the reign of Richard II., speaks of heraldic devices and merchants' marks being introduced in windows;

"Wyde wyndowes ywrought
Ywryten ful thikke
Shynen with shapen sheldes
To shewen aboute
With merkes of merehauntes
Ymedeled betwene."—l. 47.

Henry VII., in his will, among other directions relating to his chapel at Westminster, enjoins, that "the windowes of our said Chapell be glased, with Stores, Ymagies, Armes, Bagies, and Cognoissaunts, as is by us redily divised, and in picture delivered to the Priour of Saunt Bartilmews besid Smythfeld, maistre of the works of our said Chapell."—p. 6.

times very freely used; coloured borders continue in use round the general design, and though often rather narrower, are usually as brilliant as those of earlier periods[o], but in other respects the general effect of the glazing is very frequently less rich than in either of the preceding styles; examples may be referred to in Canterbury cathedral; King's college chapel, Cambridge; Fairford church, Gloucestershire; Morley church, Derbyshire; the east window of S. Margaret's church, Westminster[p]; Ockwell's house, near Maidenhead, &c.; in France at S. Ouen, S. Maclou, and some of the other churches at Rouen; the cathedral and S. Taurin at Evreux, &c. From the time of the Reformation very little attention has been paid to the subject of coloured glazing in this country, it is therefore not surprising that its character should have declined from that period in England faster and to a greater extent than on the continent; but it appears to have been almost universally the case, that as Gothic architecture lost its purity, coloured glass (though with some exceptions[q]) lost much of its brilliancy: figures continue to be very generally used in large or rich buildings, sometimes placed singly in the different lights, but oftener combined in subjects embracing the whole or a large portion of the window; these are in all respects better drawn and arranged with much greater skill and pictorial effect than at any previous period, and the distances are better preserved: in inferior works the glazing is often of plain glass arranged in geometrical patterns, some parts of which have foliage on them in red, yellow, and blue, usually of dull tints, and the borders are generally of similar character; this was the style that prevailed at the time of the revival of classical architecture, about which period coloured glazing ceased to have any very definite characteristics. A splendid collection

[o] In this and the earlier styles there is almost invariably a very narrow strip of plain glass next the stone-work of the windows, which gives clearness to the outline and adds materially to the general effect.

[p] This window is said to have been executed at Gouda, in Holland, where there is an interesting series.

[q] The windows in Lincoln's Inn chapel, by the elder Van Linge, are very splendid; they are, like the chapel, imitations of an earlier style. Those of Lincoln college chapel, Oxford, procured from Italy in 1629, are also fine specimens of this period.

of elaborate stained glass, executed by Bernard Dininschoff, 1585, exists at Gilling castle, Yorkshire; and an interesting series of heraldic decorations of the same period in the great hall at Charlecote park, Warwickshire: other specimens exist in the churches of Alençon, Louviers, Harfleur, Caudebec, Villequier, and Grand Andelys, in Normandy; S. Eusebe, Auxerre, &c.[r]

In the Early English style, the colours used are ruby-red, blue, green, lilac, yellow (often pale), and sometimes a dull pale red to represent the flesh of figures; of these the ruby and blue are most prevalent; the lilac is not very abundantly employed. In the Decorated style, green is comparatively but little used, and lilac less; ruby and blue are the commonest colours, but yellow also abounds. As the Perpendicular style advances, green and lilac become almost extinct, except in the drapery of figures; the proportion of yellow is increased, and ruby and blue are used in about equal quantities. Up to about the period of the revival of classical architecture, each colour was invariably on a separate piece of glass, and the tints were generally bright and clear, but when this mode of execution was altered, and several colours were burnt upon the same piece, they became thick and dull, and the reds are often very strongly tinged with yellow; in this style of glazing the common colours are red, blue, and yellow[s].

[r] Some of the French examples here referred to are very fine. In Lichfield cathedral there is some fine glass executed from the designs of Rubens and his contemporaries, for the convent of Herkenrode in French Flanders, which was purchased by the dean and chapter, after the French revolution of 1792. There remains also a curious genealogical window of the reign of James I. or Charles I. in the chapel of Red House, an ancient seat of the Slingsby family, near York. It contains not only paintings of the arms and quarterings of the family, but also an account of their alliances, in Latin; the colours have not stood very well. Specimens of the glazing of the seventeenth century may be seen in the college chapels and halls of Oxford and Cambridge, and the several inns of court in the metropolis.

[s] In seeking for examples of ancient coloured glass, attention should be directed to broken, and what may at first sight appear unimportant fragments, especially where they remain in their original situations, for they will very often be found to intimate pretty clearly what the general design has been. Such has been (and unfortunately still is) the destruction of old glass in this country, that few churches retain more than fragments of their original glazing. Besides the injury arising from neglect and violence, much has been caused by collecting the remains from various windows, and entrusting them to ignorant glaziers to be re-arranged; this is generally done with the best intention, but the pieces of glass when put together are

GLYPH, *Glyphe*, FR., *Glifo*, ITAL., Glyphe, Schlitz, GER.: the perpendicular fluting or channel used in the Doric frieze. (See TRIGLYPH.)

in the greatest confusion, and are often of very different dates, and it is perfectly impossible to make out what the design has been; if left undisturbed, or replaced exactly in their original situations, they generally give some idea of what the old pattern has been. A great quantity of valuable glass is still constantly allowed to be taken out of churches by glaziers, because it is thought dirty and worthless.

"The introduction of the use of glass in the windows of houses in this country took place, at least partially, at an early period: this the climate would lead us to presume, even if we had not, as we have, better evidence. It is singular, however, to how late a period glass was considered in the light of furniture, and to be moveable, in other words, as a luxury, not necessary either to the occupation or preservation of the house. In Brooke's Abridgment, title Chatteles, it appears that in the 21 Hen. VII., A.D. 1505, it was held, that though the windows belonged to the heir, the *glass* was the property of the executors, and might therefore of course be removed by them, 'quar le meason est perfite sauns le glasse,' a doctrine and a reason which would much astonish a modern heir. As may be supposed, the advances of society in civilization did not leave such a doctrine unshaken, but nearly a century elapsed ere it was overturned. Lord Coke mentions, in the fourth part of his Reports, page 63 b, that in the 41 and 42 Elizabeth, A.D. 1599, it was in the Common Pleas 'resolved *per totam curiam*, that glass annexed to windows by nails, or in any other manner, could not be removed, for without glass it is no perfect house,' and that the heir should have it, and not the executors. This is one of many instances in which the manners and habits of society have caused a silent alteration in the laws of the country: by the term *silent*, I mean without the assistance of a legislative enactment. The cost, however, of glass for the windows was then (temp. Eliz.) no light one, for it is well known that at the period of which we are now speaking, most houses were built with a great number of very large windows, many of them filled with stained glass. I need hardly quote from Lord Bacon (who, in his Essay on Building, recommends 'fine coloured windows of several works') the complaint that 'you shall have sometimes fair houses so full of glass, that one cannot tell where to become to be out of the sun or cold.' Accordingly, in the case before quoted from Lord Coke, he observes, 'peradventure great part of the costs of the house consists of glass, which if they be open to tempests and rain, waste and putrefaction of the timber of the house would follow.' In justification, however, of the doctrine held in 1505, it is to be remarked, that very frequently the glass of windows was not then fixed as now, but consisted chiefly of a series of moveable casements, easily taken out: this is no where more apparent than in the hall of the archbishop's palace at Mayfield, in Sussex. From the Northumberland household book we know that in the reign of Elizabeth, when the earls of Northumberland left Wressel castle, the glass was taken out of the windows and laid by—a process by which as much would have been broken as saved, had the glass been fixed in the present mode. The increasing practice of annexing it to the windows by nails might be an additional reason for the heir to prosecute his claim."—"Notices of past times from Law Books," (by William Twopeny, Esq.) British Magazine, vol. iii. p. 650.

GOLA, or GULA: a term adopted from the Italian for the moulding usually called cyma. (See CYMA.)

GOTHIC ARCHITECTURE, *L'Architecture Gothique à ogives—style ogival*, FR.: the style of architecture which flourished on this side of Europe from the latter part of the twelfth century until the revival of the classic orders in the sixteenth century. Its origin may be traced by slow degrees from the corruptions introduced into Grecian architecture by the Romans, more especially from the prevailing use of the arch. In principles and essential characteristics it contrasts most violently with classical architecture, and although many of the general forms and features were continually undergoing important alterations, the *principles* remained unchanged till the final extinction of the style: it is thus ably defined by Mr. Whewell[t]:—"It is characterised by the pointed arch; by pillars which are extended so as to lose all trace of classical proportions; by shafts which are placed side by side, often with different thicknesses, and are variously clustered and combined. Its mouldings, cornices, and capitals, have no longer the classical shapes and members; square edges, rectangular surfaces, pilasters and entablatures, disappear; the elements of building become slender, detached, repeated, and multiplied; they assume forms implying flexure and ramification. The openings become the principal part of the wall, and the other portions are subordinate to these. The universal tendency is to the predominance and prolongation of *vertical* lines; for instance, in the interior, by continuing the shafts in the arch-mouldings; on the exterior, by employing buttresses of strong projection, which shoot upwards through the line of parapet, and terminate in pinnacles."—"The pier is, in the most complete examples, a collection of vertical shafts surrounding a pillar, of which the edges are no longer square. The archivolt consists of members corresponding more or less to the members of the pier, and consequently is composed of a collection of rounds and hollows, and loses all trace of its original rectangular section. The piers send up vaulting-shafts, which give an independent

[t] Architectural Notes on German Churches. Ed. 1842, pp. 49, 308.

unity to the compartment which they bound: and the clerestory window and its accompaniment have a necessary relation to the symmetry of this compartment: the triforium of course conforms to the same rule."

Some of the principles of Gothic architecture were partially developed in the Norman or Romanesque style, but it was not till the pointed arch came into general use, in the latter part of the twelfth century, that the most important characteristics were introduced. At its first appearance in this country the windows were devoid of tracery, usually of long and narrow proportions, and placed singly or in groups as the situation might require; the mouldings were well defined and deeply cut, and in general arrangement, as well as in detail, the effect was bold and simple; sculptured enrichments were frequently employed, though less abundantly than in later ages, and these and all other parts of the work were usually very well executed. Various names have been proposed for this first condition of Gothic architecture, but the term *Early English*[u], which was adopted by Rickman, has become the most prevalent. The next gradation has been called by the same author the *Decorated*[u] style, this arose gradually from the Early English, and may be considered the perfection of Gothic architecture; the windows were enlarged and filled with flowing tracery, and in all respects greater freedom and lightness were introduced, accompanied for the most part with increased richness and delicacy in the details, without injuriously detracting from the general boldness of effect. To the Decorated succeeded the style which Rickman has called the *Perpendicular*[x], which continued, with various modifications, till the revival of classical architecture. In this style the tracery of the windows was changed from flowing to upright lines, and the mullions were crossed horizontally by transoms, the same rectilinear arrangement also pervaded many of the details; the arches became depressed, while the mouldings and other features continued to suffer a gradual debasement, till their cha-

[u] See the articles Early English and Decorated.

[x] See the articles Perpendicular and Flamboyant.

racter became altogether changed by an admixture of Italian details, which was speedily followed by the restoration of the classical orders.

In Normandy, Gothic architecture was developed by nearly the same steps as in England, but in other parts of the continent it appears to have passed somewhat more rapidly into the Decorated style, without undergoing any very clearly marked intermediate change. The Decorated style, in general characteristics, seems to be nearly identical on the continent and in England, with the exception of its Italian form; and it is remarkable, that "after becoming completely and pretty uniformly established in Germany, France, England, and the Netherlands, it underwent in each a transition which converted it into as many distinct branches, bearing all a resemblance to their parent, but differing from each other." A character of decadence is impressed upon all these branches, but less perhaps in our English form, the *Perpendicular* style, than in its sister styles, the *Flamboyant* of France, and the *Late Gothic* of Germany. These were all driven out by the revival of the classical styles in Italy at the end of the fifteenth century, whence they passed into France, England, and Germany. "Thus a chronological review of the buildings of any one of the above-mentioned countries of Europe, presents exactly this phenomenon, namely, that they start from the classical style and return to it, and midway are found practising the same Gothic, and all the intermediate steps are different[y]."

GRANGE, *Grange, Grenier*, FR., *Granario*, ITAL., Speicher, Getreideboden, GER.: a farming establishment, especially such as belonged to a monastery: most of the religious establishments had farm-houses on their estates, to which chapels were frequently attached, with barns and other offices. Many ancient barns still exist, some of which are as old as the thirteenth century, and others of the fourteenth and fifteenth[z]; they are frequently

[y] See Willis' Architecture of the Middle Ages, especially of Italy, p. 6, 9, &c.

[z] As at Peterborough, Edward I.; Glastonbury, Edw. II. or III.; Haseley, Oxon. Edw. II.; Piller; Abbotsbury, Sherborne, Cerne-Abbas, Dorset; Maidstone, Kent; Adderbury, Oxon; Cherhill, Wilts (timber); Bradford, Wilts; Maid-

large and substantial buildings, with some portion of simple and appropriate architectural decoration. The barn belonging to the abbey of Ardenne, in Normandy, is a remarkably fine specimen of the thirteenth century; it is nine bays long, and divided by two rows of circular pillars and pointed arches into a body and two aisles; the roof is in a single span across the whole breadth of the building. The lower story of the granary of S. Mary's abbey, at York, a work of the fourteenth century, is formed into three divisions by two rows of octagonal pillars (without arches), which instead of capitals have corbels projecting on two opposite sides to support the floor above. The roofs were sometimes framed with two rows of timber columns rising from the floor at some little distance from the side walls, thus dividing the interior of the barn into a body and two side aisles, as at Great Coxwell, Berks[a]. The term Grange is sometimes applied to a granary.

Grecian Architecture. The Greeks undoubtedly derived much of their skill in architecture from Egypt, although their buildings were greatly superior in beauty to those of all other nations of antiquity, and attained to a degree of perfection which has never been surpassed, and they have continued to serve as models of classical architecture to all subsequent ages. All the examples of Grecian architecture may be ranged under three regular orders, the Doric, Ionic, and Corinthian[b]; each of which has its peculiar distinctive characteristics which are never con-

stone; Minster, Kent; Preston, near Yeovil, Somersetshire (15th century, see Gent.'s Mag., Nov., 1841); Cuxton, Kent (of brick, 16th century).

[a] Perhaps the largest and finest barn was at Cholsey, Berks, pulled down some years since; it is described by Lysons (Mag. Britan., vol. i. p. 262.) as standing in his time. It was 51 feet in height, 54 in width, and 303 in length. These measurements agree also with those in the Beauties of England and Wales (vol. i. p. 157), where it is further described. "The roof is supported by seventeen pillars on each side; these rise to a prodigious height in the centre, but suffer it to decrease gradually towards the walls, which are not more than eight feet high. The pillars are four yards in circumference." There was a very fine barn of the thirteenth century at Ely, with a triple window at each end; this was pulled down in 1843, and an account of it, with engravings, has been published by Willis, in the Transactions of the Cambridge Antiquarian Society.

[b] These are described under their proper heads.

founded, although in different examples they vary considerably both in proportion and form. The Greeks appear never to have bound themselves by any very settled rules in the erection of their larger buildings[c], beyond what were necessary to preserve the integrity of the several orders, and in small works they sometimes threw off even these restrictions; the choragic monument of Lysicrates, at Athens, has a composed order, partaking of the characteristics of the Corinthian; the choragic monument of Thrasyllus and Thrasycles has the front formed with antæ, supporting an entablature strongly resembling the Doric; the tower of Andronicus Cyrrhestes has the portico of a peculiar but elegant order, which is unlike any other. (See ROMAN ARCHITECTURE[d].)

GREES, Grese, Gryse, Gressys, Greece, Greeces, *Dégrés, Gradins,* FR., *Gradini, Scalina,* ITAL., Treppe, GER.: steps; also a staircase. (See STEP.)

"Grece, or steyre (or tredyl) *gradus.*" Prompt. Parv. "Grese (or grece) to go up at, or a stayre, *degre.*" Palsg.

"The forsaide Richarde sall make with in the quere a hegh awter ioynand on the wyndowe in the gauill with thre *greses* acordaunt thare to, the largest *grese* begynnyng atte the Reuestery dore." Cont. for Catterick Church, p. 9.

"Item, I have devised and appointed six *Greces* to be before the high altare, with the *grece* called *gradus chori.*" Will of Henry VI. Nichols, p. 297.

"The fyrst *gryse* called a slypp, ben twey weyes."

"The second waye going northward by a hygh *grese,* called a steyr of xxxii steppys." William of Worcester, Itinerary, pp. 175, 176.

GROIN: the edge formed by an intersection of vaults. Most

[c] Thus in the different examples of the Doric order, the proportions of the columns vary from about *four* to *six and a half* diameters in height. One of the temples at Pœstum has an uneven number of columns (nine) in the front, and a range of them down the middle of the cell.

[d] It must be observed that the term *Grecian architecture* is loosely applied by many writers, not only to Roman buildings, but to the buildings of the Italian and other architects, from the period of the Renaissance at the end of the fifteenth century to the present time. Yet the only bond of resemblance between these different groups, is in the conventional form of the capitals and entablatures. For in all the principles of architectural composition, and in their general aspect and relation to the wants, habits, and tastes of mankind, the differences between the *architecture* of the Greeks, Romans, and moderns respectively, are as great as those which exist between the *architecture* of the Egyptians and the mediæval Christians.

of the vaults of the buildings of the middle ages are groined, and therefore called GROINED VAULTS, (*voûtes d'arête.*) During the early part of the Norman style the groins were left perfectly plain (Plate 218), but afterwards they were invariably covered with ribs, in which case the term RIBBED VAULT is employed. (Plates 219—222. See VAULT.)

GROTESQUE, *Grotesche,* ITAL.: a name given to the light and fanciful ornaments used by the ancients in the decoration of the walls and some of the subordinate parts of their buildings; so called from their having been long buried; for the Italians call any subterranean apartment by the name of Grotto. This kind of ornament is also called ARABESQUE, and the Spanish writers call it Pluteresque. A very similar style of decoration is found in Arabian architecture; it was also used extensively about the period of the Renaissance.

GROUND-FLOOR. (See BASEMENT-STORY.)

GROUND-WORK, foundation, *fundamentum et solum.* (Jun, Nomencl., 199.) Hypothyrum, the ground sell or foote poste of a doore, the threshold. (Ibid. 213.)

GROUND-TABLE-STONES, otherwise, EARTH-TABLES, or GRASS-TABLES. (See TABLE and BASEMENT.) The projecting course of stones in a wall, immediately above the surface of the ground; now called the plinth.

"The ground (foundation) of the same body and Isles to be maad within the erthe, under the *ground-table-stones* with rough stone; and fro the *ground table-stone* . . . . alle the remanent . . . . with clene hewen Asshler."

Contract for Fotheringhay Church, p. 20.

"Altitudo turris Sancti Stephani Bristoll continet in altitudine from the *erth grasse table* to the gargyle est 21 brachia, id est 42 virgas."

W. Wyrcestre, 282. N.B. The gloss *erth* is in the original MSS.

GROUNDS: in joinery, certain pieces of wood fixed in a wall to which the facings or finishings are attached, their surfaces are flush with the plaster.

GROUT, *Bain de mortier,* FR.: thin semiliquid mortar poured into the internal joints of masonry or rubble work, such as the heart of a mediæval wall.

GUILLOCHE. An ornament used in classical architecture, formed by two or more intertwining bands. The term is adopted from the French.

GURGOYLE. (See GARGOYLE.)

GUTTÆ, *Gouttes*, FR., *Gocce*, ITAL., Tropfen, GER.: small ornaments resembling drops, used in the Doric entablature on the under side of the mutules of the cornice, and beneath the tænia of the architrave, under the triglyphs.

GUTTER, *Cheneau, Goutiere*, FR.: any small open watercourse; a channel between the parapet and lower border of a roof, or between the two lower borders of a double roof, to collect the rain water and conduct it to the openings of the gurgoyles, or of vertical pipes by which it is to be conveyed to the earth. In the middle ages the word was applied to the pipes as well as to the open channels[e].

"Omnes *gutteras* plumbeas magnæ turris a summitate ejusdem turris per quas aqua pluviæ descendere deberet usque ad terram extendere faciatis et descendere; ita quod murus dictæ turris, per aquam pluviæ distillantem, qui de novo est dealbatus, nullo modo possit deperire." Rot. Liberat. 25 H. III. 1241.

"pro effusione le *gutter*, ponderantes 29 petras plumbi."
Durham Household-book, p. 267.

"pro effusione 22 per, in le *gutters* pro stabulo." Ibid., p. 267.

GYNÆCEUM, GYNÆCONITIS: that part of a Greek house appropriated to the women.

HABITACLE: an old word for a dwelling, or habitation; sometimes applied to a niche for a statue.

"And eke in ech of the pinacles
Weren sondrie *habitacles*." Chaucer, fol. 280.

HACKING, in walling (according to Mr. Nicholson) is used in Scotland to denote the interruption of a course of stone, by introducing another course upon a different level, in consequence of the want of stones to complete the whole thickness, thus frequently making two courses at one end of the wall, of the same height with one course at the other end. The last stone laid in one height is frequently notched to receive the first stone of the

[e] See Goteyria, Guttarium, Guttera, Gutteria, &c. Ducange.

other, where the change of level commences. This practice is of frequent use in mediæval masonry.

HAGIOSCOPE. (See SQUINT.)

HALL, *Salle, Salon,* FR., *Sala,* ITAL., Vorsaal, Saal, GER.: the principal apartment in the houses of the middle ages, which was used on all occasions of ceremony, and in which the meals were served; it was generally on the ground-floor, though sometimes on the second story. Some Norman and Early English houses appear to have consisted of little else than the hall. The earliest existing specimens are of the twelfth century; none of these retain their original roofs or fittings, but some of them are divided by rows of pillars and arches into three alleys, like the body and aisles of a church. At this period the hall was very commonly on the second story, the approach to it being by an external staircase. From the fourteenth century downwards numerous examples remain, many of which are very large and stately. Of Decorated work, one of the finest is that of the archbishop of Canterbury's palace (a ruin), at Mayfield, Sussex; the roof of this was supported on stone arches, reaching across the whole breadth of the room, which are still standing; and this arrangement is also partially adopted at the Mote, Ightham, Kent, where the hall is also of Decorated date. Another good example remains at Penshurst place, Kent, which has an open timber roof. At Nursted court, in the same county, there existed a few years ago a hall of the same date, with a massive open roof, supported by wooden pillars; and one of a very similar character, but plainer, still remains at Temple Balsall, Warwickshire[f]. Of the Perpendicular style, halls are very abundant; the noblest of them is that at Westminster[g], but many of the others are

[f] The refectory of a monastery was the hall: that at Malvern abbey was of Decorated date, with a very fine open roof. (See Plate 123.) The hall of the abbey manor-house at Sutton Courtney, Berks, is also of this period. (See Plate 175.)

[g] Considerable parts of the walls of Westminster Hall are the original work of William Rufus, but they were so much altered and cased in the reign of Richard II., when the present roof was put on, that they have lost almost all traces of the earlier style. Portions of Norman work were brought to light during the recent alterations and repairs. (See a notice of these discoveries in ARCHÆOLOGIA, vol. xxvi.)

very fine; Eltham palace, Kent; Crosby hall, London; Hampton court; Athelhampton hall, Dorsetshire (Plate 178); many of the colleges at Oxford and Cambridge; several of the inns of court in London, &c. These all have open timber ROOFS, considerably ornamented.

The principal entrance to the hall was at one end, where, in those which retain traces of the original fittings, a space is parted off by a screen extending across the whole width, and supporting a gallery above; there was usually an external door at one end, sometimes at both ends, of this space, and most frequently double doors in the middle, communicating with the kitchen, butteries, and other parts of the house; in the screen were doors leading into the body of the hall. At the upper end, a portion of the floor, called the Dais, was raised one or two steps above the rest, on which the principal table, or "high board," where the host and his superior guests sat at meals, was placed; the chief seat was in the middle, next the wall, commanding a view down the room[h]. In the middle of the floor there was often an open hearth for a fire, the smoke from which escaped through a louvre on the top of the roof, but sometimes fire-places were formed in the side walls. At one end, and sometimes at both ends of the dais, in halls of Perpendicular date, was a large bay-window, in which the "cup-board," or buffet, was placed. Most of these arrangements remain in use in the halls of the universities. The walls, especially on the dais, were frequently lined for some part of their height with wainscoting, and an ornamental canopy was fixed over the principal seat; they were also sometimes hung with tapestry or carpeting, and a set of hangings of this kind was occasionally called a HALL or HALLYNG.

HALLYNGS, *Aula, Aulæum,* LAT.: the hangings of the hall. (See DOSEL.)

HALPACE, HALFPACE, HAUTEPACE, *Estrade,* FR.: a raised

[h] The chief seat in the hall of the archbishop's palace at Mayfield is attached to the wall; it is of stone, somewhat resembling a stall in a church; the back is carved with diaper-work.

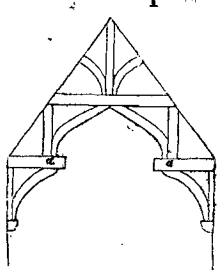
floor in a bay-window, before a fire-place, or in similar situations; the floors in such places are often a step higher than the rest in old English houses: the dais in a hall: also a raised stage or platform, and a landing in a flight of stairs: Cotgrave renders "*doubles marches*, rests, or breathing steps, the broad steps of a *halfe-pace* staire." (See FOOTPACE and DAIS.)

"A great carrall wyndow . . . and a *hal-pace* under fote new made and new joysted and bourded"——"a *halpas* made before the chymney in the same chambre"——"It'm made xxiij square steppes w^t^ ij *halpacs* in the kyng's garden." Reperacions done within the Kyng's Tow^r^ of London, temp. Hen. VIII. Bayley's Hist. of the Tower, vol. i. Appendix.

"And there was made from the west doore to the Quere doore of the Churche equall with the highest step, a *hautepace* of tymber of xii fote broade, that the Kyng and the ambassadors might be sene." Hall's Chronicle, x yeare of H. VIII., p. 594 of Reprint, 4to. 1809.

"On the aultare was a deske or *halpace*, whereon stode a patible of the crucifix of fine golde, with an Image of the Trinitie, an image of our Lady, and twelve other images, all fine golde and precious stones, twoo paire of candelstickes of fine golde, with Basens, Crewettes, Paxes, and other ornamentes." Ibid., p. 606.

HAMMER-BEAM: a beam very frequently used in the principals of Gothic roofs. The epithet, at least in this application of it, is modern. Each principal has two hammer-beams, as *a a*, which occupy the situation of a tie-beam, but they do not extend across the whole width of the roof. The ends of hammer-beams are often ornamented with heads, shields, or foliage, and sometimes with figures; those of the roof of Westminster Hall are carved with large angels holding shields; sometimes there are pendants under them, as at the hall of Eltham palace. (See ROOF.)



HANDIRON. (See ANDIRON.)

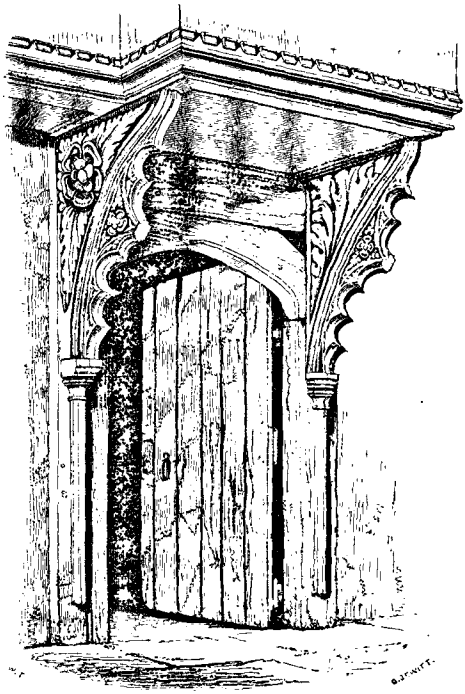
HANGING STYLE: the style of a door or shutter to which the hinges are fastened. (See STYLE.)

HAUNCH OF AN ARCH, *Fianco dell' arco*, ITAL.: the part between the vertex and the springing. In our early writers, as Moxon, &c., the *hanse* was the lower part of the arch, from the

impost upwards, sometimes including the spandrel; and the upper part to the vertex was called the *scheam* from the Italian *schieno*.

"This arch was figured masonrie on water tables, with *haunses* receiving pillers wrapped." Hall's Chronicle, reprint, p. 723.

HAUNCH or HANSE of a door: the arch which in a wooden doorway is often placed under the lintel. This is plain from Higins[1], who, after translating "Antepagmenta, the *doore postes*," and "hyperthyrum, superliminare, *the upper post in a door, just over against the threshold, the brow peece: the transom or lintell of a doore*," proceeds to "Supercilium; *quod ipsis ostiorum antepagmentis, sub ipso superliminari imponitur, the hanse of a door.*" Thus taking his own translations of the words, the *hanse* was attached to the *door posts*, and under the *lintel*, and the last article has shewn that *haunch* is the curve or spandrel of an arch. Hence it must be the arch or spandrel in question. An example of it is shewn in the annexed cut, which also furnishes a specimen of the large projecting wooden ornamental BRACKETS or SPURS, of which so many are found at York.



Door, Jubbergate, York.

HEADER, *Boutisse*, FR., Strecker, GER.: a brick or stone, of which the longest dimension is in the thickness of the wall. (See BRICK.)

[1] See Willis' Arch. Nomenclature of the Middle Ages, p. 60. Higins, the Nomenclator of Adrian Junius, Lond. 1585, p. 213.

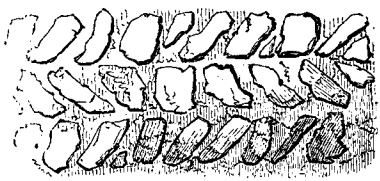
HEIL, Yhyle: to cover. (See HILING.)

"Item ij cusschynys *helyd* with grene velvet."

Churchwardens' Accounts, 1473.* (Boy's Sandwich, p. 374.)

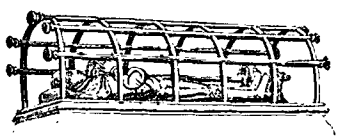
HELIX, HELICES. (See CAULICOLI.)

HERRING-BONE WORK, *arrète de poisson*, FR.: masonry in which the stones are laid aslant instead of being bedded flat; it is very commonly found in rough walling, as at Tamworth castle, plate 108, and occasionally, in the Norman style, in ashlar work. It is more frequent in the Norman than any other style, but it is not to be relied upon as evidence of the date of a building. It is sometimes found introduced in the walls in bands, apparently for ornament, but it has often been manifestly adopted for convenience, in order to enable the workmen to level off the work at each course, which could not well be done in any other way with stones of irregular shapes and sizes; in herring-bone work, by varying the inclination of the stones, it is easy to preserve a level: the interior, or backing, of Roman walls is often of irregular herring-bone work, formed in this way. (See MASONRY.)



HERSE, Hearse, Herce, Hearce, *Herse*, FR.: a portcullis, so called from its resemblance to a frame-work termed *hercia*, often fashioned like a harrow, whereon lighted candles were placed in some of the ceremonies of the Church, and at the obsequies of distinguished persons. In the Acts of the Privy Council, iv. 270, is an order respecting Berwick, that "ordinance be made for the amendment and reparacion of the walles, dyches, barrers, grates, greces, yates, and *herce* of the seide towne of Berewyk, ruynouse and defectyf, and not defensible." The entrance gateways of many castles were defended by two portcullises, as at Warwick castle, where one of them is at this time lowered every night, for greater security. Higins, in the version of Junius' Nomenclator, 1585, renders "*cataracta*, a port cluse or percullice, *la herse ou le gril d'une porte de la*

ville." Also a frame set over the coffin of a person deceased, and covered with a pall; it was usually of light wood-work, and appears in many instances to have been part of the furniture of the church, to be used when occasion required. There is a brass frame of a similar kind over the effigy of Richard, earl of Warwick, in the Beauchamp chapel at Warwick, which is called a *herse* in the contract for the tomb; there is also one of iron over an ancient tomb in Bedell church, Yorkshire.



"Also they shall make in like wise, and like latten, a *hearse* to be dressed and set upon the said stone, over the image, to beare a covering to be ordeyned." Contract for tomb of Richard Beauchamp, Earl of Warwick, temp. H. VI.

THE FUNERAL HERSE (*Hercia,* LAT., *Chapelle ardente,* FR., *Catafalco,* ITAL.,) of the middle ages, was a temporary canopy covered with wax lights, and set up in the church; the coffin was placed under the herse during the funeral ceremonies; and when the body was brought from a distance, other herses were also set up in the churches in which it was stationed at intervals during the journey. For example, *herces* were prepared to receive the body of Anne, the queen of Richard the Second, at Wandsworth, S. Mary-overie, S. Paul's, and Westminster abbey. The herse was an elaborate and expensive structure, sustaining an immense number of wax tapers of different forms, and having besides a complete architectural character given to it by tabernacle work and images moulded in wax, in addition to the rich and costly silks, velvets, fringes, and banners with which it was covered. The minute and technical accounts which remain of many of these herses enable us to describe the general structure, and even the names of its parts, as follows. The plan was generally square, and the machine therefore sustained by four great *posts.* Anne of Cleves however, in 1557, had an hexagonal herse on six posts, and Queen Mary in 1558, as well as the queen of Spain in 1555, had an *"eight square"* herse. These posts were covered with velvet or ornamented with wax-work, and they carried a canopy or ceiling termed the *Majesty,* made (in the

example of Anne of Cleves) of "xii elnes of double tapheta lyned with buckeram, wrought with the Dome" (i. e. doom or last judgment) "and iiij Evangelists in fyne golde." This had a VALENCE of rich silk round it deeply fringed and embroidered with arms and mottoes. The valence was often surmounted with tabernacle work and images in wax, and above these were rows of tapers in branches, and abundance of little flags or *pencells* and paper scutcheons of arms. Above all this decoration were placed the PRINCIPALS, which were high turrets or pinnacles of wax-work, fixed, one on the top of each of the *posts*, and one higher than the rest (the *chief principal*) was in the centre. The outer principals were connected to the central one by a kind of flying buttresses called RATCHEMENTS, and to both *principals* and *ratchements* were attached abundance of branches or *boughs* carrying tapers, so that the total number of lights on the canopy of the herse was often from six hundred to a thousand. And as each principal was garnished with HOUSINGS or tabernacles with images, and waxen angels were also stuck in abundance upon every available part, more than three hundred angels and other images, with a corresponding number of scutcheons, banners, &c., are enumerated in the descriptions of these curious machines which the limits of this article will not allow us to develope farther[1].

"Item, Magistro Roberto de Colebroke, pro meremio ad *hercias* Dominæ Reginæ, apud Westmonasterium, et apud fratres Prædicatores, et pro aliis necessariis circa dictas *hercias*, die anniversarii Reginæ, LXXVS. ij*d.*"

Accounts of Executors of Queen Eleanor, A.D. 1291.

"Uppon the thirteenth of December the body of Queene Mary was honour-

[1] The following authorities may be consulted for printed copies of ancient documents. Herses of Anne, queen of Richard II., A.D. 1394. *Gough, Sep. Mon.*, vol. i. Of Henry VII., A.D. 1485, and Queen Mary, A.D. 1558, *Leland, Coll.*, t. 4. p. 303, and t. 5. p. 309. Of Anne of Cleves, A.D. 1557, *Excerpta Historica*, p. 303, (the most minute of all the descriptions.) Of Abbot Islip, (with an engraving,) A.D. 1532, *Vetusta Monumenta*, vol. iv. Of the earl of Derby, A.D. 1572, *Nichols' Illustrations of Ancient Manners*, p. 65. See also "Diary of Henry Machyn," Camden Soc., 1848, *passim*; Devon's Issues of the Exchequer, pp. 325. 326. 376; Willis's Architectural Nomenclature, p. 73, &c., &c. The herse of wax for King Henry IV. cost 200*l.*; 66 cwt. of wax was employed in fitting up the principal herse of Anne, queen of Richard II., of which about 22 cwt. was used for the tapers, and the remainder for the architectural ornaments.

ably conveyed from Saint Jeames, where she died, to the Abbey of Westminster, & there placed under a rich *Herse*, where it remayned that night[i]."

Hayward's Annals of Q. Elizth., p. 12.

HEXASTYLE, *Héxastyle*, FR., *Esastylo*, ITAL.: a portico which has six columns in front.

HIGH ALTAR: the principal altar of a church, (see p. 13, above;) the other altars were sometimes termed *low* altars to distinguish them, or *secondary* altars, more usually *lesser* altars.

"1453. Paid for nettys for the *lowe* alters.....1454. For mending the canope at the *hey* awter.....1505. For levelling the *low altar*...in the south. chapel....." Churchwardens' Accounts, Walberswick. (Gardner's Dunwich, p. 152.)

"Item 6 Vestimenta de Say et 6 albas cum corporalibus pro *secundis* altaribus." Inventory of All Souls, Oxf., fifteenth cent. Gutch, Coll. Cur. ii. 263.

Where the chapels annexed to a church were termed CHANCELS, the principal chancel, which contained the *high* altar, was sometimes called the *high* chancel.

"*Item* of mennys almesse zevyn unto ye tabyll of alabastyr at ye *hygh auter* yn y^e^ *hygh chauncell* iiij.*li.* xij.*s.* vj.*d.*.....for the old organs over *Seynt Johns chaunsell* vi.*s.* viij.*d.*"

Churchwardens' Accounts, S. Mary, Sandwich, A.D. 1444. (Boys, p. 360.)

HILING, Hylyng: the covering or roof of a building. The word is also sometimes corruptly used for aisle. (See HEIL and AISLE.)

"And alle the houses ben *hiled*,
Halles and chambres,
With no leed but with love." Piers Ploughman's Vision, 3686.

"Al *y-hyled* with leed
Lowe to the stones." Piers Ploughman's Creed, 383.

"*Hyllyn* or coueren, *Operio, tego, velo*." Prompt. Parv.

"And the seyde William shall fynde all maner waylls, yre gare, bredying, (iron gear and boarding) *helying*, wallying, and mason's work there to longing.'

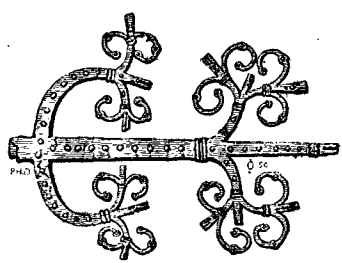
Indenture at Salisbury, 1445, in the possession of Robert Benson, Esq., Recorder of Salisbury.

HINDOO ARCHITECTURE. (See INDIAN.)

HINGE, Hengle, Gimmer, *Gond*, FR., *Ganghero, Arpione, Cardine*, ITAL., Thürengel, Hänge, GER.: the joints on which doors, gates, &c., turn. During the middle ages, even at an early period, they were frequently made very conspicuous, and were ornamented with scrolls: several of the illuminations of Cædmon's metrical Paraphrase of Scripture History, which is considered to have been written about the year 1000, exhibit doors with ornamental hinges[k], and another is represented in an illumination

[k] Archæol., vol. xxiv. Plates 58, 74, 80, 89, 91.

in a Pontifical at Rouen, written at about the same, or a rather earlier period[1]. No hinges of earlier date than the Norman style can be referred to, and they are not often met with so old; they are to be found on the (inner) west door at Woking church, Surrey, and at Compton, Berks (Plate 97); at this period they have not in general much scroll-work attached to them, and the turns are often very stiff; the principal branches at the head of the hinge frequently represent the letter C. In the Early English style, hinges were often ornamented with most elaborate and graceful scroll-work, nearly covering the door, and this was sometimes further enriched with leaves on the curls, and occasionally with animals' heads; the nails also were made ornamental, and the main bands were stamped with various minute patterns (Plate 97); good specimens of this kind may be seen at S. Alban's abbey, and S. George's chapel, Windsor; the south door of Sempringham church, Lincolnshire; the doors of the chapter-house of York minster; the south door of Durham cathedral; Farringdon and Uffington churches, Berks, &c. In plain buildings, Early English hinges were frequently devoid of all ornament, or had the ends terminating in simple curls, with a few small branches on each side of the main band. In the Decorated style they continued to be occasionally used of the same elaborate kind, with little if any variation, except occasionally in the character of the leaves on the scrolls; of this description fine examples exist on the doors of the hall in Merton college, Oxford: ornamental hinges were by no means so common in this style as in the Early English, the increased use of wood panellings and tracery having in great measure superseded such kind of decorations. In the Perpendicular style they are rarely ornamented, except on plain doors, and then have usually only a fleur-de-lis,



Farringdon, Berks.

[1] Archæol., vol. xxv. Plate 30.

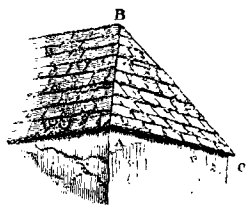
or some similar decoration, at the ends of the strap. (See DOOR.)

"For xx^{ti} pair *henge* for dores, for xvi pair hoke."

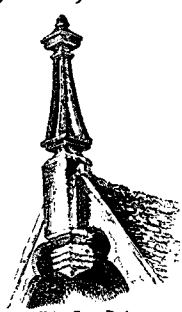
Accompt books of Little Saxham Hall, 20th Henry VIII. Gage's Suffolk, p. 146.

"Item, paide for hokes and *hengles* unto the Skolehouse dore, with a key: and for nailes to the same dore, 4d½." Parish Accts. of Wigtoft, Lincolnshire, A.D. 1487.

HIP, *Croupe*, FR.: the external angle formed by the meeting of two sloping sides or SKIRTS of a roof, which have their wall-plates running in different directions: thus, when a roof has the end sloped back, instead of finishing with a gable, the angles (AB-BC) are the hips; the pieces of timber in these angles are called hip-rafters (*Arêtiers*, FR.), and the tiles with which they are covered are called hip-tiles. The internal angles formed by the meeting of the sides are termed the *valleys*, whether the latter be horizontal or sloping, and the piece of timber that supports a sloping valley is termed the *valley rafter*.



HIP-KNOB[m], Giebelknopf, GER.: a pinnacle, finial, or other similar ornament, placed on the top of the hips of a roof, or on the point of a gable. On ecclesiastical edifices, previous to the Reformation, crosses were usually fixed in these situations, but on other buildings ornaments of various kinds were used; when applied to gables with barge-boards, the lower part of the hip-knob frequently terminated in a pendant. (Plate 86.)


Friar Gate, Derby.

HOLY-WATER STONE, HOLY-WATER STOCK, *Benitier*, FR.: the stone stoup, vat, or font, or other receptacle for holy water, placed near the entrances of churches. (See STOUP.)

"There was two faire *Hallewater stones* belonging to the abey church of Durresme, all of verie faire blewe marble: the fairest of them stoode within the north churche dour, over against the said dour, being wrowghte in the corner of the piller, etc." Rites of Durham, p. 82.

[m] This term is not a very correct one when applied to an ornament on a *gable*, as a *hipped-roof* is quite distinct from a *gable-roof*.

Test. Thomæ Hilton. 1428—"Sepeliendum .....modicum infra ostium australe, juxta *le haliwater fatt.*" Test. Ebor., 444.

HOOD-MOULDING: the projecting moulding over the heads of arches, otherwise called DRIPSTONE, which see.

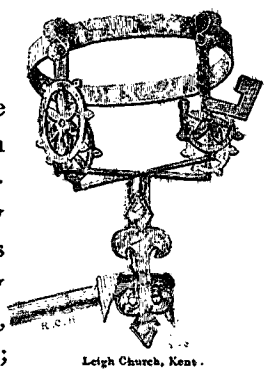
HOSPITAL, anciently an alms' house for poor, aged, or sick persons, and not for the sick only, as in the modern acceptation of the word.

"Hospitium publicum. *L'hospital.* An *hospitall* or place to receive all comers, passengers or ghests; a *spittlehouse:* a place of releefe for poore people..... Nosocomium, *L'enfermerie.* An *hospitall* or *spittle* for the sicke or diseased." Higins, Nomenclator, p. 182.

HOSTRIE, *Hotellerie,* FR., *Osteria,* ITAL.: an inn, a house of entertainment for travellers and others.

"Herberwed hym at an *hostrie,*
And to the hostiler called."
Piers Ploughman's Vision, 11514.

HOUR-GLASS-STAND: a bracket or frame of iron for receiving the hour-glass, which was often placed near the pulpit, subsequent to the Reformation, and especially during the Commonwealth. Specimens are not unfrequently met with in country churches, as at Wolvercot and Beckley, Oxfordshire, and Leigh church, Kent; they are common in some districts, but rare in others.



Leigh Church, Kent.

HOUSING: a TABERNACLE, or niche for a statue.

"In and about the same tombe, to make xiv principal *housings,* and under every principall *housing* a goodly quarter for a scutcheon of copper and gilt, to be set in." Cont. for the Tomb of Rich. Beauchamp, Earl of Warwick, in Dugd. Warwickshire.

"the *housyng* full of backewines." (*i. e.* babewyns, grotesque images.)
Lydgate's Troy.

"Item, on ev'ye principall betwene the ij uppre storyes was iij morners sett in a gylte *howsinge* with gylte bootresses."
Horsso of Lady Anne of Cleves. A.D. 1557. (Excerpta Historica, p. 306.)

"ymages, *housyngs,* baces p'r le de's ymages, 3 cwt. 1 qr. 16 lbs." (of wax.)
Herce of Anne, Queen of Richard II. A.D. 1394. (Gough, Sep. Mon., vol. i. p. 170.)

Housing is also a shallow excavation in a piece of wood or stone, for the insertion of some part of the extremity of another in order to fasten the two together, or "house them together," as the phrase goes.

HOVEL: a shed open at the sides and covered over head; the word is hence used for TABERNACLES or niches for images.

"Et auxi ferront Tabernacles appeles *Hovels* ove (avec) gabletz de dit Metall endorrez as (aux) Testes (des images) ove double jambes a chescune partie."
Contract for Tomb of Richard II. Westminster Abbey.

"Item. for mendyng of the *hovell* on Sent Marten."
Churchwardens' Accounts, S. Martin's, Outwich, A.D. 1524. (Nicholl's Manners and Expences, p. 272.)

HUTCH: a chest or locker in which sacred utensils, &c., were kept.

"Mactra, a bin for bread, a bread hutch." Higins, Nomenclator, 45.

"The which chalice lays in Trinity *Hutch*."
Accounts of Louth Spire. Archæologia, vol. x. p. 76.

"Til Parnelles purfill
Be put in hire *hucche*." Piers Ploughman's Vision, 2313.

HYPAETHRAL TEMPLE, *Hypèthre*, FR., *Ipetro*, ITAL., Hypäthros, GER.: a name given to a temple, of which some part of the cell was open to the sky; the seventh kind of temples, according to the arrangement of Vitruvius. (See TEMPLE.)

HYPERTHYRUM (VITRUVIUS): the projecting cornice or other mouldings which form the upper part of the dressings of a door in Greek and Roman architecture, above the architrave. In the simplest cases it is omitted.

Sometimes its extremities project beyond the return of the architrave, and are supported upon consoles or ANCONES.

HYPOCAUST, *Hypocauste*, FR., *Ipocausto*, ITAL.: the furnace for warming the houses of the ancients, or for heating the water for their baths: it was a vaulted chamber, formed of brick, under the lower floor, in which a fire was made, and the heat was conveyed from it through the rooms required to be warmed by earthen pipes (usually square) fixed in the walls.

HYPOGEUM, *Hypogée*, FR.: any subterranean construction; Vitruvius employs this term for the substructions of buildings when below the surface. But in modern description it is usually applied to excavated apartments and chambers, such as the tombs of Egypt, the cemeteries of Etruria, or the Christian catacombs. On the other hand, when the excavation is formed in the face of a rock so that the floor lies at about the level of the entrance, the term *cave temple, cavern,* (or *speos,*) is used,

of which the cave temples of Hindostan are excellent instances. In Nubia many examples occur in which the inner apartments of a temple are thus excavated, and the atrium and other front portions constructed in front of the rock. Such a temple is sometimes termed *hemispeos*.

HYPOTRACHELIUM, *Gorgerin*, FR., *Collo*, *Collarino*, ITAL., Säulenhals, GER.: the neck or frieze of the capital of a Tuscan or Doric, and Greek Ionic column; the upper part of the shaft immediately below the capital. (See woodcut in CYMATIUM.)

IMAGE[n], Imagerie, *Image*, FR., *Immagine*, ITAL., Bild, GER.: this term was formerly applied to paintings as well as statues, and a sculptor, and sometimes also a painter, was called an imageour[o]. Both sculpture and painting were extensively employed in the architecture of the middle ages, especially in churches; and although much was destroyed and more injured in this country at the Reformation, a considerable quantity still remains. Examples of sculpture are too numerous to require to be pointed out. Ancient paintings exist in Trinity church, Coventry; Maidstone and Dartford, Kent; Beverstone, Gloucestershire; Sutton and Tidmarsh, Berks; Great Bedwin, Wilts; Cassington, Oxfordshire; Walpole, Norfolk; Gloucester cathedral; the galilee, Durham cathedral; and various other churches, but most of them are in

[n] The use of images in churches was first introduced soon after the second council of Nice, which was held in 792; previously to that time it appears plainly "as well as from the opinion of Beda, and the esteem that the Saxons have had of images, and their use, as from many other notable historical evidences, that it was not the practice of those times either to invocate saints, or to worship their images."—Stavely, p. 241.—All images in this country which had been objects of adoration were directed to be destroyed at the Reformation, and the others were suffered to remain; subsequently, however, the Puritans were shocked by their continuance, and an order for the taking away all scandalous pictures out of churches was published by the House of Commons in August, 1641, and visitors were sent through the kingdom to carry it into effect; the journal of William Dowsing, one of these emissaries, has been printed, and it gives a striking view of the great and indiscriminate destruction of church ornaments which they effected. It has been reprinted at the end of Wells' Rich Man's Duty, 18mo. Oxford, 1841.

[o] John Brentwood, the artist who executed the painting of the Last Judgment, on the west wall of the Beauchamp chapel, at Warwick, is called a "steyner" in the contract.

a mutilated condition[p]. The statues in the insides of buildings were very often, if not usually, painted to imitate life.

"Item, pro cc et iiij. florins, ponderis iij marc. emptis de mercatoribus de Luka, pro *imaginibus* Reginæ deaurandis, xxv. *li.* x*s.*"

Accounts of the Executors of Queen Eleanor, 1291, p. 118.

"Item, Willielmo de Hibernia, in perpacationem xxv. marc. pro factura quinque *imaginum* ad Crucem de Norhantona, per manum propriam, vj. *li.* iij*s.* iiij*d.*" Ibid., A.D. 1294, p. 137. (See an engraving of one of these images in Plate 196.)

"He sente also for euery *ymageour*
Both in entayle and euery portreyour
That coulde wel drawe or w^t^ colour peynte."

Lydgate's Boke of Troye.

"To paint in most fine, fairest, and curious wise, four *images* of stone .... with the finest oyle colours, in the richest, finest, and freshest clothings that may be made, of fine gold, asure, of fine purpure, of fine white, and other finest colours necessary, garnished, bordered, and poudered in the finest and curiousest wise." Contract for the Tomb of Richard, Earl of Warwick, in Beauchamp Chapel at Warwick, in Dugdale's Warwickshire.

"Finished in all points, as well in *ymagerie* work, pictures and fynialls, as otherwise." Contract for Coventry Cross, Hearne's Lib. Niger, ii. 603.

Impluvium, the cistern in the central part of the court or atrium of a Roman house, to receive the rain water.

Impost, *Imposte*, Fr., *Imposta*, Ital., *Kämpfer*, Ger.: in the arches of the Greeks and Romans, the impost is marked by horizontal mouldings, of the nature of a pilaster capital, and in the Italian orders, such mouldings are usually set out and assigned to each order according to the fancy of the different architects. Most writers consider the word to mean those mouldings only; but it is better to confine it to its abstract or mechanical sense[q], which expresses the point of junction between the arch and its piers; and to designate the mouldings as *impost mouldings*. For in mediæval architecture, the junction of the arch and pier mouldings is so curiously varied, that it becomes impossible to describe these

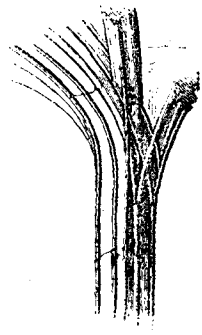
[p] See the engravings of the paintings in S. Stephen's chapel, Westminster, and the painted chamber, published by the Society of Antiquaries; and those of the paintings on the walls of S. Mary's chapel, Stratford-on-Avon, published by Fisher. See also Schnebbelie's Antiquary's Museum.

[q] The term is derived from the Italian *imposta*, thus defined by Milizia, "Pietra che corona uno stipite, un pilastro o un piedritto, e sostiene la fascia di una arcata;" and again, "*impostatura degli archi.*" "Quel luogo nella muraglia dove gli archi posano." "Imposte...signifie ce sur quoi un arc est posé." Quatr. de Quincy, Dictionaire d' Architecture.

junctures when the word is used in its limited sense. The following classification is derived from Professor Willis' Architecture of the Middle Ages, (ch. 3.)

The simplest impost is that in which the mouldings of the arch are continued without interruption down the pier, as in fig. A. This is a *continuous impost.* It is employed in the monument of Philopappus, at Athens, and is very common in the mediæval styles, especially the later. (Plates 99, fig. 2; 191, fig. 1; 192, fig. 2.)

Fig A.

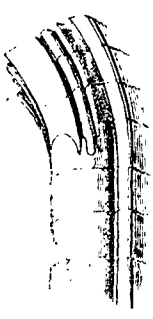


S. Pierre, Avignon.

In the *discontinuous impost,* there are neither mouldings nor capital to mark the impost point. But the pier is of a different section from the arch, and the junction of the two is managed by allowing them mutually to die against each other, as in fig. B, (and in Plate 99, figs. 1, 5, 6.)

The imposts in which horizontal mouldings are employed, are

Fig. B.



La Chapelle, Brussels.

Fig. C

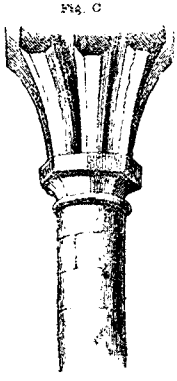
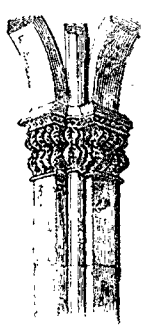


Fig. D



Lucca Cathedral.

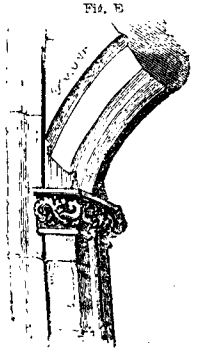
of two kinds. The first, or *shafted impost,* has the arch-mouldings different from those of the pier, as in fig. C. This is very commonly employed. (Plates 191, fig. 2; 192, fig. 1.)

The second, or *banded impost,* fig. D, has the arch-mouldings

the same as those of the pier, so that the impost mouldings, or capitals, appear as a band or ring round the pier, at the impost level. This impost is used nearly to the exclusion of every other in the Italian Gothic, and is frequently found in the Decorated period, both in England and on the continent.

Sometimes these imposts are combined, thus in fig. E the arch-moulding abuts with a *discontinuous impost* upon the pier, and beneath is placed a *banded impost*. In Plate 100, fig. 2, from Lowick, a *discontinuous impost* is placed above a *shafted impost*; this is a very common combination.

Fig. E



Dreux, Normandy.

In COMPOUND ARCHES, various imposts are given to the different arches, as in figs. 3 and 4, Plate 100; in which continuous imposts alternate with shafted imposts, or in fig. 3, Plate 99, where continuous and discontinuous imposts succeed each other in order.

INCERTUM OPUS (Vitruvius), a mode of building walls used by the Romans, in which the stones were small and unhewn; corresponding with the modern term, "rubble-work." (See MASONRY.)

INCISED, or ENGRAVED SLABS, stone or alabaster slabs, with figures engraved on them, used as sepulchral memorials, called in France *tombes plates de pierre*. It would be difficult to attribute confidently the priority of date to the use of these memorials, or to that of sepulchral brasses, and it is most probable that both were generally introduced about the same period, the middle of the thirteenth century, that both were the works of the same artificers, and used indifferently as suited the taste or fortune of individuals, the sepulchral brass being, as it would appear, the more costly, as well as more durable memorial. In England, incised slabs do not appear ever to have existed in great number, the prevalent fashion being to use the brass, shaped to the form of the figure, and imbedded in a cavity in the slab, whereby the cost of the tomb was much less than that

of the French or Flemish brasses, which usually were formed of large sheets of metal, covering the entire surface of the slab. Specimens, however, are not deficient in this country, and it is probable that more careful research regarding this kind of monument, hitherto little noticed, would shew the frequent use of such memorials in England, of a character not inferior to works of the kind on the continent. When placed, as was usually the case, so as to form a portion of the pavement of the church, the design on the incised slab quickly became effaced; its original beauty being destroyed, the slab was often turned over, when a renewal of the pavement or other cause occurred for its being disturbed, and the reverse was dressed to form part of the new-laid floor: occasionally, however, these works occur in fair preservation, either from having been placed on altar-tombs, or affixed as mural tablets. The most ancient example that has hitherto been noticed is the memorial of one of the bishops of Wells, existing in the cathedral, and representing either Will. de Byttone, who died 1264, or the second bishop of that name, who died 1274. A very curious memorial of a person of the same family exists at Bitton, in Somersetshire, and has been noticed in Archæol., vol. xxii. p. 437. It is a cross-legged figure in armour of mail, of the earlier part of the fourteenth century, the greater part of the figure being represented by incised lines, but some portions are in very low relief. An early specimen, which may pretty confidently be assigned to William de Tracy, rector of Morthoe, Devon, in 1322, is a slab of Purbeck marble, on which his figure appears vested in the sacred garments; the inscription is in French, and the accessory ornaments are chiefly armorial. The earliest instance that has been noticed bearing a date is the incised slab at Wyberton, Lincolnshire, representing Adam de Franton, who died in 1325, and Sibilla, his widow; the inscription is here also in French. Gough, Sep. Mon. i. 89. Two interesting representations of the armed figure may be mentioned, namely, that of Sir John de Wydevile, grandfather of Elizabeth the consort of Henry VII., at Grafton Regis, Northamptonshire, he died 1392; the

other of Sir Robert de Malvesyn, slain at the battle of Shrewsbury, 1403, preserved at Malveysyn Ridware, Staffordshire. The former has been represented in Gough's Sep. Mon., ii. 282; and Hartshorne's Discourse on Funeral Mon., p. 38; the latter in Shaw's Hist. Staff., i. Pl. xii. Both these memorials owe their preservation to the circumstance of their having been placed on raised altar-tombs. From the commencement of the fifteenth century incised slabs are of more common occurrence; Mr. Bloxam, however, mentions as early specimens those at Newbold-on-Avon, Warwickshire, representing Geoffrey Allesley, who died 1401, and his wife, Alianore. The tomb in the chancel of Brading, Isle of Wight, of John Cherowin, constable of Porchester, who died 1441, is a specimen of interest; and one of large dimensions, and elaborate decoration, occurs at Hereford, in the undercroft of the Lady Chapel, called the Golgotha, from its having been the CHARNEL, *carnaria*, or *domus carnaria*, the place appropriated for the decent reception of disinterred fragments of the bodies of the defunct, and special services for the repose of their souls. This building was restored in 1497, by the pious exertions of the individuals represented, Andrew Jones, merchant, of Hereford, and his wife, Elizabeth. In the very curious sepulchral chantry at Malveysyn Ridware, is preserved a series of incised slabs from the time of Henry IV. till the disuse of such memorials in the seventeenth century; and to these have of late years been added a large number of fairly designed modern representations of the lords of the manor, being incised slabs of alabaster, arranged on the wall around this interesting chapel. Many other specimens might be noticed, as in Staffordshire, at Penkridge, Standon, and Tettenhall; in Derbyshire, at Croxhall, Hartshorn, Little Wilne, Duffield, Chellaston, Swarkston, Barlborough, and All Saints, Derby; in Nottinghamshire, at Strelly; in Oxfordshire, at Drayton, near Banbury; in Shropshire, at Pitchford, Beckbury, and Edgmond. Almost every county in England presents some examples of this kind of tomb, which, from its convenience, was not unfrequently used even as late as the reign of Charles I.

The material employed for incised sepulchral slabs was either the Purbeck, the more durable kinds of common marble used in England, or the ordinary stone used for pavements. The lines being boldly and deeply cut, were filled up with black mastic, more conspicuously to mark the design; on the continent, as at S. Denis and Cologne, instances are still found where mastic of various colours was used, and although no evidence can be adduced of the adoption of similar ornament in England, yet, from the circumstance that such a fashion existed in regard to sepulchral brasses, it is probable that it did so likewise in incised slabs. In the fifteenth century, when the alabaster of Derbyshire was extensively worked for monumental effigies, and ecclesiastical decoration, that material was most frequently employed for incised slabs, some of which may still be met with in the central counties of England in perfect preservation.

Of the immense number of tombs of this description that existed in France, previous to the Revolution, a valuable memorial is preserved in a collection of drawings made about 1700, for M. de Gaignières, and now preserved among Gough's Collections, in the Bodleian; of these many have been engraved for Montfaucon's Monarchie Française. Comparatively few are now to be found; but at Paris, in several of the cathedrals of France, and in Normandy, some incised slabs of beautiful character may be found, amongst which may be mentioned the curious memorials of the abbots of S. Ouen, at Rouen, and the very interesting slabs representing the architects who were engaged upon that structure; the first, whose name is unknown, in the construction of the earlier portion, commenced in 1318; succeeded by Alexander de Berneval, who was architect to Henry V. of England, and died 1440. Gilbert, in his account of the church of S. Ouen, and Willemin, in his Monumens Inédits, have given representations of this last very interesting tomb. In Rouen cathedral may be noticed the memorial of Etienne de Sens, archdeacon of Rouen, 1282, represented in Deville's account of the monuments there. In the exterior court of the Palais des Beaux Arts, at Paris, are preserved a few incised

slabs, the best of which, formerly at S. Genevieve, the memorial of an ecclesiastic, chancellor of Noyon, who died 1350, may be cited as a good example of the character of such works in France at that period, and has been given in Shaw's Dresses and Decorations. There are incised slabs also at Dijon; one in the Museum, a figure in armour with this inscription: "Raous : chasoz : de : Laye : li : escuiers : qui : fut : trespassez : le : lundi : devant : la : feste : de : la : seint : Symon : a : Jude :" 1303; others in the cathedral, some with male armed figures on them, and others with female: one with this inscription; "Margareta : de : Arcu : domina de Aguleyo," &c., 1326: another, "Sires druyes chevaliers sires d' aguyllei qui trespassa le jeudi devant la magdaleine l'an de grace MCCCXLIII." The most ancient specimens that have been noticed are the figures at S. Denis, of two abbots, Adam and Peter, not indeed coeval with the decease of the persons represented, but to which there is good reason for assigning as early a date as 1260. The incised slab at S. Yved de Braine, representing Robert III., Comte de Dreux, who died 1233, bore the inscription "LETAROVS : ME : FECIT :" as appears by a drawing in the volume in Gough's collection, above mentioned, entitled, "Tombeaux des Princes du sang Royal."

Both in England, and on the continent, there occurs, in tombs of this nature, a variety, occasioned by the partial introduction of a material of different colour or quality, as white marble upon black, inserted in casements hollowed out on the face of the slab, as if to receive a sepulchral brass; and occasionally portions of the design of an incised slab, as the head, hands, or armorial scutcheons, are of brass, inserted in cavities prepared for the purpose. In France it was a common practice to inlay the head and hands (the flesh) in white marble or alabaster in stone slabs, frequently of a dark colour. It sometimes happens that where the whole of the engraving is worn away, these white pieces remain, and have a singular appearance. In the Lady Chapel at Hereford are some tombs of the earlier part of the fifteenth century, now much defaced, in which the figures and all the ornamental parts appear to have been of white

marble thus inlaid on black, the whole design being graven on the former, so as to be closely analogous to the fashion of inserting on the face of a slab a figure and ornaments of engraved metal. There are also indications of some hard white composition having been here run into the cavities, so as to supply the place of white marble; but this may not be original, and deserves attention only, because little notice having hitherto been taken of works of this description, the comparison of other specimens may tend to supply more accurate and definite information as to the processes that were made available in their execution[r].

INDIAN ARCHITECTURE: the history of the ancient remains of Hindostan is at present involved in so much obscurity, that no decided opinion can be pronounced with respect to it. But as the subject is now undergoing examination, and fresh data are continually furnished, there is every hope that a satisfactory result may be ere long attained. The remains consist of *cave temples*, as at Elephanta and Ellora, wholly excavated in the solid rock; of *pseudo-structural temples*, like the *Kailaça* at Ellora, in which not only the apartments are excavated from the solid rock, but are also fashioned on the outside into the semblance of structures; and lastly, of *real structures*. The plan of one class of the cave temples, called Chaitya caves, bears a most singular, but accidental, resemblance to a Christian church, terminating in an apse, and having side aisles separated by rows of piers on each side, and a semicircular aisle behind the apse. There is even a transverse gallery at the entrance, and a porch resembling the narthex in front.

Pillars are largely used in all kinds of Hindoo architecture, but their forms are very different from those either of Egyptian or Greek art. The distinction into shaft, base, and capital, is often wholly obscured. Great use is made of a kind of bracket which projects on either side above the shaft to sustain the architraves. The arch is wholly unknown as a structure, although its form is sometimes employed in the cave temples, where it

[r] For further information see a Manual of Sepulchral Slabs and Crosses, by the Rev. E. L. Cutts, and a valuable Paper by Mr. Way in the Arch. Journal, vol. vii.

appears as a horse-shoe opening, having a hood-mould round it in the form of an ogee.

Besides the various styles of Hindoo architecture properly so called, there is in Hindostan a complete series of buildings belonging to the Mahommedan conquerors, and consisting of mosques, tombs and palaces.

Plate 96 contains a few characteristic forms of columns. For representations of buildings the reader is referred to Daniell's great work on the Architecture, &c., of Hindostan, to Mr. Ferguson's Rock-cut Temples and Picturesque Illustrations of the Ancient Architecture of Hindostan, to the work of Ram Raz, and to the various books of travels in that country.

Inn or Hostel. "Hostry or inne, *hostel*," Palsg. These terms were formerly employed as synonymous with any house used as a lodging-house, and not confined to taverns as at present. For instance, the inns or halls which were so numerous in Oxford and Cambridge, before the erection of colleges, were merely lodging-houses for the scholars, subject to certain regulations; the inns of court in London were of a similar character for the use of the law-students. There are yet remaining in some old towns buildings of considerable antiquity originally built for public inns, and some of them are still used for that purpose, though for the most part they have been considerably altered, as at Rochester; Salisbury; Glastonbury; Sherborne; Malmsbury; Fotheringhay; Ludlow; Grantham; York. (See Hostrie.)

Intercolumniation, *Intercolumniatio*, Vitr., *Entrecolonnement*, Fr., *Intercolonnio*, Ital., Säulenweite, Ger.: the distance between two columns, measured at the lower part of the shaft immediately above the apophyge. Its width with respect to the diameter of the columns varies considerably, and from its proportions the porticos of the ancients are divided by Vitruvius into the following species: *pycnostyle*, in which the intercolumniation is equal to one diameter and a half of the shaft of the column; *systyle*, in which the intercolumniation is equal to two diameters; *eustyle*, two and a quarter diameters; *diastyle*, three diameters; *aræostyle*, greater than three diameters.

INTERSTICIUM: the space that intervenes between the nave and choir, under the central tower of a cruciform church, where the transepts cross the body. The word is used amongst others by W. of Worcestre. The following extracts will serve as a specimen of his phraseology. The space in question is sometimes termed the crossing[r].

"Longitudo *intersticii* campanilæ, id est spacii valvæ chori et valvarum navis ecclesiæ." "*Interstitium* sive spacium campanilis . . . ."

"Longitudo et latitudo *spacii campanilis* in medio ecclesiæ sancti Benedicti continet 22 pedes."....."Quadratura spacia areæ campanilis in medio chori ecclesiæ scitæ continet in longitudine 12 virgas. Item dicta *quadratura campanilis* continet in latitudine, 12 virgas." W. Worcestre, pp. 306, 335, 79.

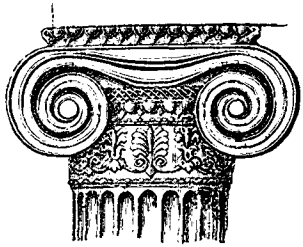
INTER-TIE, Interduce, Entertise, *Entretoise*, FR., Querbalken, Nadel, GER. In carpentry, a horizontal connecting piece or tie, placed between upright posts or parallel beams to bind them together. Pope applies the term to the girders or bressummers of a wooden house, which connect the principal or corner posts of the building; and also to the short horizontal pieces that connect the smaller posts of the frame. In France it is even used for the short blocks that unite two parallel wall-plates.

"11 large pieces of timber called *entreteyses* . . . ."

Works at Westminster, 4 Ed. III. Smith, p. 207.

INTRADOS, *Intrados*, FR., *Intradosso*, ITAL., Unterbogen, GER.: the soffit or under surface of an arch, as opposed to extrados.

IONIC ORDER, *Ordre Ionique*, FR., *Ordine Ionico*, ITAL., Jonische Ordnung, GER.: the most distinguishing feature of this order is the capital, which is ornamented with four spiral projections called volutes; these are arranged in the Greek examples, and the best of the Roman, so as to exhibit a flat face on the two opposite sides of the capital, but in later works they have been made to spring out of the mouldings under the angles of the abacus, so as to render the four faces of the capital uniform, the sides of the abacus being worked hollow like the Corinthian; the principal moulding is an ovolo, or echinus,



Erectheum.

[r] Architectural Notes on German Churches, p. 61.

which is overhung by the volutes, and is almost invariably carved; sometimes also other enrichments are introduced upon the capital: in some of the Greek examples there is a collarino, or necking, below the echinus, ornamented with leaves and flowers. The shaft varies from eight and a quarter to about nine and a half diameters in height; it is sometimes plain, and sometimes fluted with twenty-four flutes, which are separated from each other by small fillets. The bases used with this order are principally varieties of the Attic base (Plate 22), but another of a peculiar character is found in some of the Asiatic examples, the lower mouldings of which consist of two scotiæ, separated by small fillets and beads, above which is a large and prominent torus. The members of the entablature in good ancient examples, are sometimes perfectly plain, and sometimes enriched, especially the bed-mouldings of the cornice, which are frequently cut with a row of dentels; in modern or Italian architecture the simplicity of the ancient entablature has been considerably departed from, and the cornice is not unfrequently worked with modillions in addition to dentels[s]. (Plate 44.)

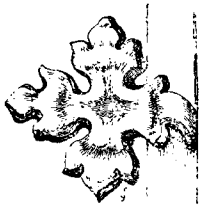
Ironwork, *Serrurerie, Ferrure*, Fr., *Lavori di ferro*, Ital., Eisenwerk, Ger.: of the ironwork of the middle ages, connected with architecture, we have not very numerous specimens remaining, although sufficient to shew the care that was bestowed upon it: some of the earliest and most ornamental kind is exhibited in the hinges and scroll-work on doors, which will be found described under the terms Hinge and Door; in the making of these, considerable skill as well as elegance is displayed, and the junctions of the subordinate branches of the patterns with the larger stems are formed with the greatest neatness and precision; the minute ornaments also which are frequently introduced on them, such as animals' heads, leaves, flowers, &c., are often finished with more care and accuracy than might be expected in

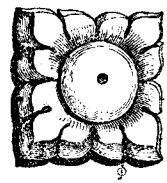
[s] The best examples of the Ionic order are the temples of Minerva Polias and Erectheus in the Acropolis, the (now destroyed) temple on the bank of the Ilissus and the aqueduct of Hadrian, all at Athens; the temples of Apollo Didymeus at Miletus, Minerva Polias at Priene, and Bacchus at Teos; and the temple of Fortuna Virilis at Rome.

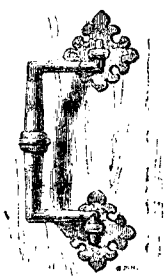
such materials (Plate 97); the variety in the forms of the nails has been already alluded to under Door[t]; occasionally nails appear to have been tinned, as there is an entry in a cloister roll at Durham, "Pro tynning ccc clavorum pro claustro xijd." The handles and knockers on doors are also made ornamental; the former, especially when of simple character, are usually in the shape of rings with the spindle going through the centre of a circular escutcheon, but sometimes they are of other forms; those of Early English and Decorated date are almost always rings, and they have seldom any ornament about them beyond occasionally a few spiral lines arising from their being made of a square bar of iron twisted (Ryarsh, Plate 186), and sometimes a small flower or animal's head on each side of the end of the spindle to keep them in their places; a ring-handle on the vestry door of S. Saviour's, Southwark, of the early part of the seventeenth century, has a pair of creatures like lizards on it, with their heads next the end of the spindle, and their tails curled round the ring: when not made in the form of rings, the handles are ornamented in various ways, frequently with minute patterns of tracery. The escutcheons are occasionally made with a projecting boss or umbo in the centre, and sometimes have a few branches of foliage round them, but they are more usually ornamented with minute tracery, or with holes pierced through them in various patterns; sometimes the whole escutcheon is cut into leaves: the end of the spindle is not unfrequently formed into a head; at Leighton Buzzard church is an example in which it is a hand[u]. (Plates 101, 186.) Besides

Cathedral, Laon.

S. Martin, Laon.


Henry VII.'s Chapel.

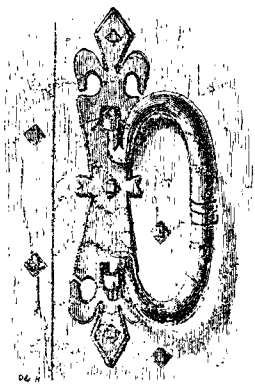

Henry VII.'s Chapel.



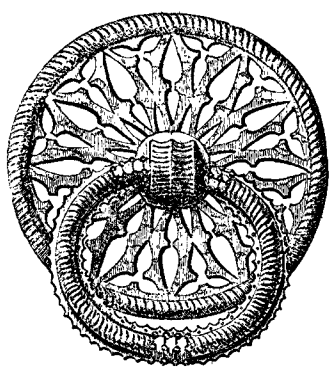
[t] The iron bands on ancient chests, &c., partake sometimes of the same character as the scroll-work on doors, but they are usually of simpler design, and not so carefully made.

[u] The knocker attached to the door of

these handles, others in the form of a bow are also used; they are frequently, if not usually, made angular, and are placed upright on the doors; sometimes they are fixed, but are oftener made to turn in a small eye or staple at each end. The pendent handles are in general sufficiently ponderous to serve for knockers, and they were evidently often intended to be used as such, for there is a large-headed nail fixed in the door for them to strike upon: but sometimes the knocker is distinct from the handle, and is made equally, if not more, ornamental; on the gates of the Hotel de Ville, at Bourges, in France, is a large and splendid specimen, of Flamboyant date, with tracery, pinnacles, and other minute decorations; on the door of a house at Auxerre (Plate 101), is an example of a simpler kind: in the sixteenth and seventeenth centuries, knockers partake very much of the form of a hammer: they are frequently fixed on an ornamental escutcheon, and usually strike upon a large-headed nail. Locks, especially when placed on the outside of doors, are very commonly ornamented with patterns of tracery, and studs formed by the heads of the nails, and sometimes also with small mouldings; when placed on the inside of the doors there are frequently enriched escutcheons over the key-holes, which are often in the form of shields. (Plate 105.)



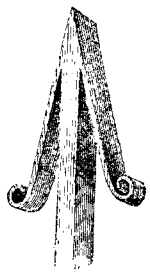
Westcott Barton, Oxon.



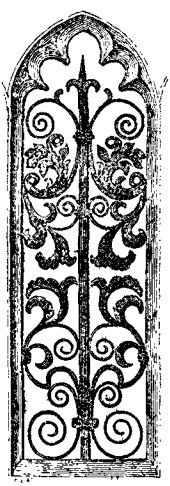
Stogumber, Somersetshire.

Durham cathedral for the use of those who demanded admittance on claiming the privilege of sanctuary, still remains it is a grotesque head, holding a ring in its mouth. (Title-page, Billing's Durham Cathedral.)

Throughout the period in which Gothic architecture flourished, the appearance of the ironwork that was exposed to view seems to have been duly regarded, and in enriched buildings usually to have been made proportionably ornamental: the heads of the stancheons in windows, and in the openings of screens, are often enriched with flowers or other decorations. (Plate 186.) Monuments are not unfrequently surrounded with iron railings, in the details of which the characteristics of the style of architecture which prevailed at the period of their erection, are to be detected; specimens of these may be seen round the tomb of the Black Prince, and some others, at Canterbury cathedral, and in the chancel of Arundel church, Sussex[x]: the ancient doors also, from the nave into the chancel, of this church are of iron, they consist of small flat bars crossing each other, and riveted together. Leland (Itin. i. 76.) states, that Bishop Tunstall, who died in 1560, "made an exceeding strong gate of yren to the castelle," at Durham. In the church of Burwash, Sussex, in the neighbourhood of which were formerly many iron foundries, there are plates of cast iron in the pavement, used instead of grave-stones, on one of which are traces of a flowered cross, and a short inscription in Lombard letters: at Rouen cathedral one of the chapels on the south side of the choir is enclosed with a screen of iron-work, considerably ornamented[y]. There are also some valuable



Crick Church, Northants.



Winchester Cathedral.

[x] The ironwork for the protection of the tomb of Queen Eleanor in Westminster abbey, the history of which is contained in the following extract from the accounts of the executors of the queen, A.D. 1294, has been recently repaired and fixed in its original position. It is a singularly beautiful specimen. (See Plate 100*.)

"Magistro Thomæ de Leghtone, fabro, pro factura ferramenti circa tumulum Reginæ apud Westmonasterium et pro cariagio ejusdem a Leghtone usque Londiniam et expensis prædicti Thomæ et hominum suorum morantium Londoniæ ad idem ferramentum ponendum et locandum juxta tumulum prædictum, 12l."

[y] The door in this screen is also of iron; the lock and handle upon it are represented in Plates 101 and 105.

portions preserved in the Museum of Antiquities, at Rouen. But one of the most elaborate specimens of the ironwork of the middle ages, is the tomb of Edward IV., in S. George's chapel, Windsor; it consists of rich open screen-work, with a variety of buttresses, pinnacles, crockets, tabernacles, tracery, and other ornaments, which are introduced in great profusion[z]; the tracery is formed by plates of iron, in which the openings are pierced, laid one over the other with the piercings of the inner plates, each in succession somewhat smaller, so that the edges produce the effect of mouldings; this is the common method of forming tracery in all cases in which more depth and richness of effect is desired than can be produced by piercing a single plate; the lock from Rouen (Plate 105) is made in this way, with two thicknesses; that from Gisors is of a single plate[a]. (See Escutcheon and Hinge.)

Isodomum, *Isodomo*, Ital.: masonry in which the courses are of equal thickness. (See Masonry.)

Italian Architecture: the style introduced by the architects of Italy at the end of the fifteenth century. It arose from the revival of classical literature and the study of the works of Vitruvius. The forms and purposes to which the buildings erected in this style were directed, were so totally different from those required by the habits and customs of antiquity, that it was impossible to copy literally the temples or the domestic and public buildings of the Romans. In addition to which, the arts of construction had been greatly improved, and glass windows were freely employed. Italian architecture is therefore Roman in little else than in the adaptation of the conventional arrangements of antiquity, with respect to the columns and entablatures of the orders. And great licence was even taken in the employment of these in composition; nevertheless the buildings that were erected during the development of this style, are

[z] A plate of this is given in Lysons' Magna Britannia.

[a] Various other things, which were sometimes ornamented in a style corresponding with the character of the architecture of the period, were also made of iron, as for example, andirons, but any attempt to enumerate them would far exceed the limits of this work.

distinguished by the highest qualities of architecture. Their effect upon other parts of Europe was immediate, and was greatly assisted by the writings of Alberti, Serlio, and other architects, as well as by the publication of Vitruvius and of his various commentators. These works were rapidly translated into French, Dutch, German, and English: mediæval architecture, already in a state of decadence, was completely superseded in France, in England, and finally in Germany, by the revived orders. But in each of these countries the new style assumed peculiar features and characters. It has retained its influence over the architecture of Europe to the present time, notwithstanding the revival of Greek architecture and art at the end of the last century, which at one time threatened to drive out the Italian method altogether.

JACK RAFTER, is a short rafter, such as those which are fixed to the hips of a roof; generally speaking, any timber in a frame, that is cut short of its usual length, receives the epithet *Jack*.

JAMB, *Jambage, Jambette, pied-droit*, FR., *Stipite*, ITAL., Pfoſte, GER.: the side of a window, door, chimney, &c.

"There ys wrought all the soyles and *jawmes* of twoo greate wyndowes."
Reparacions done within the Kyng's Tower of London, temp. Hen. VIII.
Bayley's Hist. of the Tower, App., vol. i. p. xvii.

"Antæ—The doore postes, jambes, or cheeks of the doore." Jun. Nomencl. 212.

JAWE-PIECE: a term of ancient carpentry that occurs with various orthography in contracts and descriptions; the meaning of it is somewhat doubtful. It is apparently the same as JOPY. (See ROOF.)

"The roofe was purple cloth full of roses and pomegranates; the wyndowes wer all clerestories with curious monnells strangely wrought. The *jawe-pieces* and crestes were carved with *vinettes* and *trails* of savage worke and richely gilted with gold and bise." Descr. of Banquetting house at Greenwich hall, Hall's Chron. 722.

"In the tower...a roffe of tymber and a bourd made complete w^t a somer and joystes w^t *joll peces* and platts pertayning to the same." .... "In the kyng's great chamber laying in of *platts* and *joyll peces* under the olde roffe all the length of the said chamber." .... "blocks cutt by the carpenters for leying into the walls to nayle the *joyll peces* unto." .... "the selyng of a

crest of new waynscot betweene the *jowe peces*." . . . . "cutting of iij corbells to make them lyke to the *joyll peces* in the same chambre."

Carpenters, joyners, and masons work, in the Tower of London, 24 H. VIII. Bayley.

"In stipendio J. Chardacre et duorum hominum facientium *gowepecis* Dormitorii pro 13 septim, 4*s*. 11*s*." Ely Sacrist. Roll, 13 E. 3.

JERKIN-HEAD ROOF: a roof of which the end is fashioned into a shape intermediate between a gable and a hip, for the gable rises to the point where a collar-beam is usually fixed, or about half-way to the ridge, and from this level the roof is hipped, or inclined backwards. Thus the gable instead of being triangular, is truncated, or its apex cut off by a horizontal line. This form is rarely employed in decorative architecture, unless it be in cottages. It is also termed a *shread-head.*

JESSE, or TREE OF JESSE, *Arbre de Jessé*, FR.: a representation of the genealogy of Christ, in which the different persons forming the descent are placed on scrolls of foliage branching out of each other, intended to represent a tree; it was by no means an uncommon subject for sculpture, painting, and embroidery. At Dorchester church, Oxfordshire, it is curiously formed in the stone-work of one of the chancel windows[b]; at Christ Church, Hampshire, it is cut in stone on the reredos of the Altar; at Chartres cathedral it is introduced in a painted window at the west end of the nave; it may also be seen at Rouen cathedral, and many other churches both in France and England. At Llanrhaidr yn Kinmerch, Denbighshire, is an example in stained glass, with the date 1533, and another of about the same age has recently been put up in the church of S. George, Hanover-square, London. It was likewise wrought into a branched candlestick, thence called a Jesse, not an unusual piece of furniture in ancient churches; in the year 1097, Hugo de Flori, abbot of S. Augustine's, Canterbury, bought for the choir of his church a candlestick of this kind. "Candelabrum magnum in choro æreum quod *Jesse* vocatur in partibus emit transmarinis[c]." About the year 1330 Adam de Sodbury, abbot of Glastonbury, gave to the church of his convent a dorsal em-

[b] As represented in Skelton's Oxfordshire, and Addington's Dorchester, p. 11.

[c] Thorn. Dec. Script., col. 1796.

broidered with this subject, and another of a similar kind for the abbot's hall[d].

"In the weste end of the said church, over the Gallelei, ther is a moste fyne large wyndowe of glass, being the holl storie of the *Rute of Jessei* in moste fyne coloured glas, verie fynely and artificially pictured and wrowght in coulers, veri goodly and pleasantte to behoulde, etc." Rites of Durham, p. 36.

JETTIE, JUTTY, *Sporto*, ITAL.: a part of a building that projects beyond the rest, and overhangs the wall below, as the upper stories of timber houses, bay windows, penthouses, small turrets at the corners, &c.

"Getee of a solere, *Techa, meniana, menianum, procer, (hectheca. al. MS.)*" Prompt. Parv. Horman says, "buyldynge chargydde with iotyes (*meniana ædificia*) is parellous whan it is very olde." In Hollibandʼs Treasurie, 1580, is given "*projects de maisons*, when houses have a little forecast or wall before the gate, the iutting or coping of a wall," which by Cotgrave is rendered "the iutting, out bearing, or out leaning of a wall, garret or upper roome;" and he gives also, "*surpendue*, a iettie, an out iutting roome; *soupendue, soupente*, a penthouse, iuttie or part of a building that iuttieth beyond or leaneth ouer the rest." Florio, in his Italian Dict., 1598, gives "*Barbacane*, an out nooke, or corner standing out of a house, a iettie. *Sporto*, a porch, a bay-window or outbutting, or iettie of a house, that ietties out farther than anie other part of the house." Banquo, commending the castle of Macbeth, says in allusion to the nests of the martlets,

"no *jutty*, frieze,
Buttress, nor coigne of vantage, but this bird
Hath made his pendent bed, and procreant cradle." Macbeth, Act. I. Sc. vi.

Steevens cites an agreement between Henslowe and others for the construction of a theatre with "a iuttey forwards in eyther of the two upper stories."

"Chescun Schoppe oue vne estage oue *getteiz* estendaunt; en long'e de la North devers le South de la mayson."

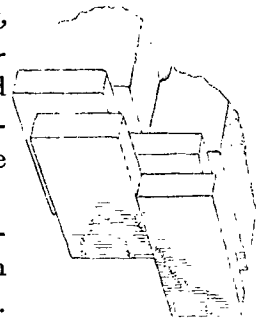
Contract for building shops in Southwark, 47th Edw. III., 1873, Archæol., vol. xxiii. p. 306.

JOGGLE, *Crossette*, FR.: a term peculiar to masons, who use it in various senses relating to the fitting of stones together; almost every sort of jointing, in which the adjacent surfaces of the two stones are mutually indented, is called a *joggle-joint*; what a carpenter would call a rebate is also a joggle in stone. Also when a small piece of stone of any shape or kind is let in

A. Joggle.

[d] Represented in Carter's Ancient Sculpture and Painting.

between two larger stones, partly into one and partly into the other, so as to prevent them from shifting, the small piece is called a *joggle*. Joggle-joints often occur in Arabian masonry and in straight arches over doors and fire-places, as in Conisborough castle (Plate 87), and in Edlingham castle (Pl. 88).



JOINT, *joint, Commissure,* FR.: the interstices between the stones or bricks in masonry and brick-work are called joints.

JOISTS, *Solives,* FR., *Travicelli,* ITAL., Balken, GER.: the horizontal timbers in a floor, on which the flooring is laid: also the small timbers which sustain a ceiling. In floors constructed without girders there is usually but one thickness of joists, to the underside of which the ceiling is attached, but when girders are used the *joists* are often double (the upper row carrying the flooring, and the lower the ceiling), with a series of larger timbers between them, called *binding joists;* when this kind of construction is used the upper joists are called *bridging joists.*

"*Gistæ* interioris Cameræ Dominæ Reginæ combustæ fuerunt quando Dominus Rex ultimo fuit apud Clarendon."

Survey of the Manor and Forest of Clarendon, 1272. Archæol., vol. xxv. p. 152.

"And every *juyste* viii ynches yn thiknesse." Indenture at Salisbury, 23 Hen. VI. (1445.)

"A flower levell wt the platts *joysted* and borded." Reparacions done within the Kyng's Tower of London, temp. Hen. VIII. Bayley's Hist. of the Tower, App., vol. i. p. xix.

"Gyste, balke; *Trabes, trabecula.*" Prompt. Parv. "Gyst that gothe over the florthe; *solive, giste.*" Palsgrave.

JOPY, JOPE. An ancient term in carpentry, now obsolete, the meaning of which is doubtful, but it appears to have been applied to struts and braces in roofs, &c. (See JAWE-PIECE and ROOF.)

"The seyd John Heywode .... shal makyn or doo makyn a roof of the hert of oak only, competent to the wallys .... the whiche roof shal be wroughte of vj pryncepal couplys archeboundene, ... havyng atwix iche two princepals a purloyne, a *iope,* and iiij sparrys; .... and al the seid principal couplys, purloynes, and *iopez* shuln be couenably enbowyd."

Cont. for roofing the chapel of "Seynt John atte hill in Bury," 1438.

"The *jopies* to be well join and curiously embowed."

"Item, paid to Lyng for coloryng my closet and the *jopys* in the hall 6s. 8d."

Accts. of Little Saxham Hall, Gage's Suffolk, p. 140 and 150. 20th Hen. VII.

JUBE, *Jubé*, FR., Lector, GER.: the roodloft, or gallery, over the entrance into the choir, is sometimes called the Jube, from the words "Jube, Domne, benedicere," which were pronounced from it immediately before certain lessons in the Roman Catholic service, which were sometimes chanted from this gallery, when the dean, abbot, or other superior of the choir, gave his benediction; a custom still continued in some of the foreign churches, as at Bayeux cathedral. This name was also applied to the AMBO[e], for the same reason. (See ROODLOFT and AMBO.)

JYMEWE. A hinge. (See GYMMEL.)

"Mendyng of the leyves of the wyndowes sett on w^t^ doble *jymewes*."

Reparacions done within the Kyng's Tower of London, temp. Hen. VIII. Bayley's Hist. of the Tower, App., vol. i. p. xxxiii.

KAGE, or CAGE. This term is sometimes applied to chantry chapels enclosed with lattices or screen-work, as S. Mary's and S. Nicholas' *Kage* in Whalley church, Lancashire, the screens of which were carved by Etough, carver to Whalley abbey, in 1510. In the same church it appears that the pew belonging to the Towneley family, in right of the manor of Hapton, was anciently called S. Anton's Kage[f].

KEEP, Kepe, *Donjon*, FR., *Maschio*, ITAL.: the chief tower or dungeon of a castle. (See DUNGEON.)

"In the ynner court be also a 4 Toures, whereof the *kepe* is one."

Leland's Itin., vol. i. p. 65.

KERNEL. (See CRENELLE.)

KEY-STONE, KEY, *Clavis*, LAT., *Clef*, FR., *Serraglio*, ITAL., Gewölbſtein, Schluſsſtein, GER.: the central stone, or voussoir, at the top of an arch; the last which is placed in its position to

[e] In Moleon, Voyages Liturgiques, it is applied to the roodloft in S. Maurice de Vienne, p. 7; and of S. Jean de Lyon "Le Jubé est de Marbre, et est assez beau. On y chante les leçons des Matines, &c." p. 43. And to the two ambos at Cluny, "Il y a un peu audessous du milieu du Chœur un Jubé quarré, d'un côté pour l'Epitre, et un autre de l'autre côté pour l'Evangile; ayant chacun un pupitre de pierre tourné vers l'autre côté." p. 148. And at S. Etienne at Sens, "Au bas (du Chœur) sont deux Jubez, comme a Milan et à S. Gervais de Paris," p. 162.

[f] Whittaker's History of Whalley, bk. iv. c. 1, p. 228.

complete the construction of an arch. It is usually ornamented with a *console* or other sculpture in Roman and Italian architecture, in which case the term *Agrafe* is employed by French writers. The bosses in vaulted ceilings are also sometimes called Keys and KNOTS. (See Boss.)

"The principal *Keys* of the said vault, shall be wrought more pendaunt and hollower than the *Keys* of the body of the chapel, and all the other lesser *Keys* to be wrought more pendant and hollower than the *Keys* in the body of the said chapel." Indenture for the roof of S. George's chapel. 1505.

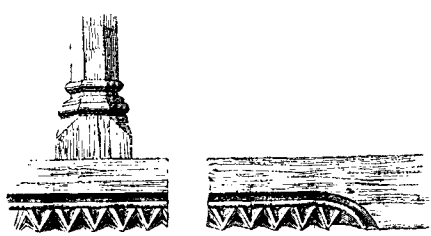
Gervase, describing the progress of the works at Canterbury, relates how certain compartments or "ciboria" of the vaults were completed. These, putting a part for the whole, he calls *claves*, and explains "*clavem* pro toto pono *ciborio* eo quod clavis in medio posita partes undecunque venientes claudere et confirmare videtur."

KILLESSE, CULLIS, COULISSE, a gutter, groove, or channel. This term is in some districts corruptly applied to a hipped roof by country carpenters, who speak of a *killessed*, or *cullidged* roof. A dormer window is also sometimes called a *killesse* or *cullidge* window.

"And also one Barn of four bayes of building well tiled, and *killesed* on two sides and one end thereof."

Survey of Richmond Palace, 1649. Vetusta Monumenta, vol. ii.

KING-POST, *Pointal, Poinçon*, FR., *Monaco*, ITAL., Giebelsäule, GER.: the middle post of a roof standing on the tie-beam and reaching up to the ridge; also called *crown-post*, and *prick-post* by the early writers on carpentry, as Pope, Moxon, &c.; it is often formed into an octagonal column with capital and base, and small struts or braces, which are usually slightly curved, spreading from it above the capital to some of the other timbers[s].



Old Shoreham, Sussex.

[s] See Plate 171. A king-post in the chancel of Old Shoreham church, Sussex, has an Early English base, and the tie-beam has the tooth ornament cut on the angles as shewn in the margin.

Sometimes instead of one post in the middle, two are employed, which are set at equal distances from the centre, and sometimes three are used, of which one is in the middle. These lateral posts are now termed *queen-posts*. But the old writers term them all, king-posts, prick-posts, or crown-posts indifferently. Thus in the description of the roof of the theatre, at Oxford, by Wren, (in the Parentalia,) three king-posts or crown-posts are mentioned, and the smaller intermediate posts between them are termed prick-posts.

KIRK, Kirke: a church; a term still in use in Scotland.

"When he hath taken his ground of the sayd *Kirke*."

Contract for Fotheringhay Church, p. 29.

KNEE: a term used in some parts of the west of England for the return of the dripstone at the spring of the arch: also, the *projectura* or projection of the architrave mouldings, at the ends of the lintel in the dressings of a door or window of classical architecture.

KNEE-RAFTER, or *crook-rafter* in the principal truss of a roof, is a rafter, the lower end or foot of which is crooked downwards, so that it may rest more firmly upon the walls. FURRINGS are fixed to the upper surface of the knee to carry the eaves. In mediæval framing the knee is often so managed, that the lower end of the rafter is placed vertically against the inner surface of the wall, descending considerably below the top of it.

KNEE-TIMBER: in carpentry, a bent piece formed out of a tree that grows crooked, so that the fibres of the wood shall follow the curve. A horizontal piece of timber slightly curved upwards is said to be *cambered*. *A knee* is a crooked piece, either of wood or iron, fixed in the manner of a corbel under the ends of a beam, especially employed in ship-building.

"*Knee*, or *knee-piece*, or *kneeler*, is a piece of timber growing angularly or crooked. Some call it a *crook*, or a *knee-rafter*."

R. Holmes' Acc. of Armory, iii. 110.

Knee-timbers are very frequently employed in mediæval carpentry, as in the posts which support the end of the tie-beams of Malvern hall (Plate 173), the roof of Sutton Courtenay (Plate 175), the tie-beams of Wymington (Plate 176).

KNOT, KNOB, KNOPPE, KNOTTE, *cul-de-lampe*, FR.: a boss, a round bunch of leaves or flowers, or other similar ornament. The term is likewise used in reference to the foliage on the capitals of pillars.

"queyntly y-corven
With curious *knottes*." Piers Ploughman's Crede, l. 319.

"the rofe and closure enuyrowne,
Was of fyne golde plated vp and downe,
With *knottes* graue wonder curyous." Lydgate's Boke of Troye.

"The riche Cardinal of Winchester gildid al the Floures and *knottes* in the Vaulte of the Chirch." Leland, Itin. i. 18.

"Solut. John Badde peyntor de Exon pro pictura lvii *nodorum* in australi ambulatoria eccles. Cath. Exon." Exeter Fab. Roll. 1439.

KYNGES-TABLE, occurs in the Ely fabric rolls, apparently describing some peculiar table-moulding, but its precise meaning is not evident. (See Willis' Nomenclature of the Middle Ages, p. 35.)

LABEL, Sturzgesimse, GER. (See DRIPSTONE.)

LACUNAR, LAQUEAR, *Plafond*, FR., *Soffitta*, ITAL., Felderdecke, GER.: a ceiling, and also sometimes used for panels or coffers in ceilings, or in the soffits of cornices, &c.

"Lace of an howse-rofe, *laquearia*[h]." Prompt. Parv. The Ortus Vocabulorum renders "laquear, laqueare, laquearium, conjunctio trabium in summitate domus, Anglice, a seelynge of a howse." "*Laquear*, las ou laçeure de trefs de maison." Catholicon abbreviatum. "*Lacunaire*, an arched seeling or floore of boords." Cotgrave.

LADY-CHAPEL: a chapel dedicated to the Blessed Virgin, called Our Lady, which was attached to large churches; it was generally placed eastward of the high Altar, often forming a projection from the main building, but was sometimes in other situations; at Ely cathedral it is a distinct building attached to the north-eastern corner of the north transept; at Rochester it is on the west side of the south transept; at Oxford on the north side of the choir[i]; at Bristol on the north side of the

[h] "*Laces* or binding-beams," and "Purlaces," occur in Randle Holmes' enumeration of the "several pieces of timber belonging to a wood house." Acad. of Armory, p. 450.

[i] The Lady-chapel is generally an addition to churches which are of earlier date than the thirteenth century. Henry VIIth's chapel is the Lady-chapel of Westminster abbey.

north aisle of the choir; at Durham at the west end of the nave. In the Saxon cathedral of Canterbury, previous to the rebuilding by Archbishop Lanfranc, in the latter part of the eleventh century, there was a chapel dedicated to the blessed Virgin at the west end of the nave; after the rebuilding it was placed in the north aisle of the nave[j], and subsequently transferred to the chapel in the north transept rebuilt for that purpose by Prior Goldston, c. 1450.

LANTERN, *Lanterne*, FR., *Lanterna*, ITAL.: in Italian or modern architecture a small structure on the top of a dome, or in other similar situations, for the purpose of admitting light, promoting ventilation, or for ornament, of which those on the top of S. Paul's cathedral, and the Radcliffe library at Oxford, may be referred to as examples. In Gothic architecture the term is sometimes applied to louvres on the roofs of halls, &c., but it usually signifies a tower, which has the whole, or a considerable portion of the interior, open to view from the ground, and is lighted by an upper tier of windows: lantern-towers of this kind are common over the centre of cross churches, as at York minster, Ely cathedral, Coutances cathedral in Normandy, the church of S. Ouen at Rouen, &c. The same name is also given to the light open erections often placed on the tops of towers, as at Boston, Lincolnshire, and Lowick, Northamptonshire; these sometimes have spires rising from them, but in such cases they are less perforated with windows, as at S. Michael's church, Coventry.

"In the *Lanthorne* called the new worke was hanginge three fine bells."
Rites of Durham, p. 13.

"Hic etiam (Walterus Scirlawe) magnam partem campanilis, vulgo *lantern*, Minsterii Eboracensis construxit, in medio cujus operis arma sua posuit."
Hist. Dunelm. Script. tres, p. 144.

"Over the thirde story there is a *lanthorne* placed covered with lead, and in every of the four corners of the whole house a belcone placed for prospect."
Survey of Nonsuch House and Park, 1650. Archæol., vol. v, p. 435.

LANCET WINDOW. (See WINDOW.)

LAORDOSE: the screen at the back of the altar is so called

[j] Gervase, Decem. Script., coll. 1292, 1293.

in the Durham manuscript, probably by a corruption of *La Reredos*, by which name it is called in Will. de Chambre's history of Durham. (See REREDOS.)

"Betwixt the said High Altar and S. Cuthbert's Fereture, is all of French Peere, verye curiously wrought, both of the inside and outside, with fair images of alabaster being most finely gilted, beinge called in the antient history the LAORDOSE." Antient Rites of Durham, p. 6.

LARMIER, Larymer, *Gocciolatoio*, ITAL.: the corona; a term adopted from the French.

"*Larmier*, the eave of a house; the brow or coping of a wall, serving to cast off the rain." Cotgrave.

LATTEN, Laten, Lattin, Laton, *Laiton*, FR., *Ottone*, ITAL., Meſſing, GER.: a mixed metal resembling brass, but apparently not considered the same by our forefathers, for Lydgate, in his Boke of Troye, uses the expression "of brasse, of coper, and laton." In the will of Henry VII. this kind of metal is spoken of as copper, by which name it is directed to be used about his tomb, but in other ancient documents it is almost invariably called latten, as in the contract for the tomb of Richard, earl of Warwick[k]; the monumental brasses so common in our churches are mentioned as being of latten. (See METAL-WORK.)

"Laten, or laton, metall, *auricalcum, electrum*." Prompt. Parv.

"The finest and most curious candlestick mettal, or *latten* metal, glistering as the gold itself." Antient Rites of Durham, p. 9.

LAVATORY, LAVER, *Lavoir, Lavatoire*, FR., *Lavatoio*, ITAL., Waſchfaſs, Waſchbecken, GER.: a cistern or trough to wash in. There was usually a lavatory in the cloisters of monastic establishments, at which the inmates washed their hands and faces; some of these still remain, as at Gloucester and Worcester, Norwich and Lincoln. (Plate 102, 103.) This name is also given to the PISCINA, as in the two last quotations.

[k] This contract is given in Dugdale's Warwickshire, in Nichols' Beauchamp Chapel, and in Blore's Monumental Remains. Fuller mentions that in the year 1192 so great was the scarcity of silver caused by the enormous sum required for the ransom of Richard I., "that to raise it 'they were forced to sell their Church plate to their very chalices:' these were then made of *latten*, which belike was a metal without exception; and such were used in England for some hundred years after." For some further particulars and amusing reasons for selecting this metal, see Fuller's Holy Warre, book iii. chap. 13; and for further information see Archæologia, vol. xxi. pp. 261, 262.

"Then cam I to that cloystre,
And gaped abouten,
Whough it was pilered and peynt,
. . . . . .
. . . . . .
With cundites of clene tyn
Closed al aboute,
With *lavoures* of latun
Loveliche y-greithed."
Piers Ploughman's Crede, 379.

"Within the cloyster garth, over against the frater house dour, was a fair *laver* or counditt[1], for the Monncks to washe ther hands and faces at, being made in forme round, covered with lead, and all of marble, saving the verei uttermost walls. Within the which walls you may walke rounde about the laver of marble, having many little cunditts or spouts of brasse, with xxiijj cockes of brasse, round about yt, havinge in yt vij faire wyndowes of stone woorke, and in the top of it, a faire dove cotte, covered fynly over above with lead . . ." Rites of Durham, p. 70.

"An awter and *a lauatory* acordaunt in the este end."
Cont. for Catterick Church, p. 10.

"*Lavatories* on aither side of the wall, which shall serve for four Auters."
Cont. for Fotheringhay Church, p. 23.

LEANING-PLACE, of a window: the thin wall (or *sill wall*) which is frequently placed below the sill in the inside of a window, and which therefore serves to lean upon in looking out of the window; it is called by French workmen, the *mur d'appui*, or "accoudoir," (or by some the sill is termed the "appui," and the thin wall below it the "allege.") Similar phrases were employed in England as follows:

"The selyng of xi wyndowes round about over hed, and the *lenyng places* of the same . . . . . Item, made new in the quenes dyning chambre, a great carrall window . . . . and *lenyng places* made new to the same, and a halpace under fote new made and new joysted, and bourded," also "*lenyng peace*," "*leanyng borde*" &c. Joyners' and Carpenters' work at Tower of London, 24 H. VIII.

All this relates of course only to the wainscot lining of the wall in question. (See CEILING.) By modern joiners the *sides* of the window recess, are termed the ELBOWS; and the lining of the sill wall, the *back*. Perhaps the leaning-places of the above passages may be these elbows, against which persons sitting or standing in the window recess would lean. (See BAY-STALL.)

LEAN-TO, or PENTHOUSE. (See TOO-FALL.)

"emend' unius *Lenetoo* juxta parlur' annex. Magn' Aule;" also a wall-plate

[1] See the account roll for the making of this lavatory in the Appendix to the Hist. Dunelm. Script. tres, p. ccccxliii.

bought "pro j *Lenetoo* inde emendand' inter Aulam et Capellam Castri predicti." Roll of Repairs of Okeham Castle, 39 H. VI. (Arch., vol. xxiii. p. 105.)

LEAVES, Leves, *Vantails, Battants,* FR.: a term formerly applied to window shutters, the folding doors of closets, &c., especially to those of the almeries and the repositories of relics, formerly so numerous in churches; some pieces of sacred sculpture and paintings also were protected by light folding-doors or leaves, particularly those over altars, and the insides of the leaves themselves were often painted, so that when turned back they formed part of the general subject. The term is occasionally applied to the folding-doors of buildings. (See FENESTRAL.)

"Mendyng of the *leyves* of the wyndowes sett on w^t^ doble jymewes, vj *leyves* of them new made." Reparacions done within the Kyng's Tow^r^ of London. Temp. Hen. VIII. Bayley's Hist. of the Tower, App., vol. i.

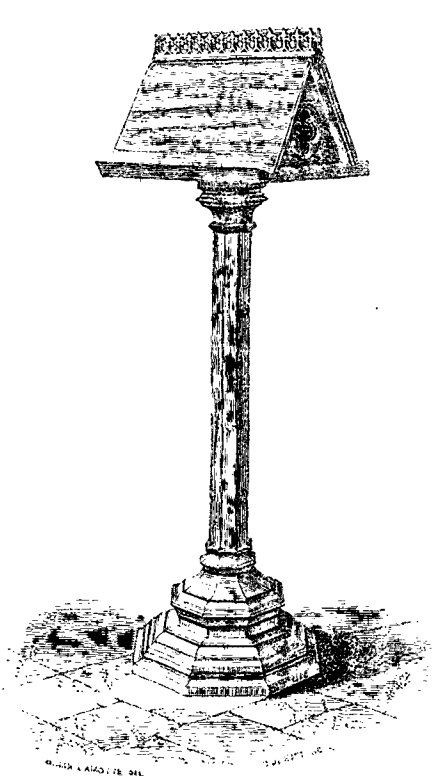
"There was also standing on the altar, against the wall, a most curious fine table, with two *leaves* to open and shut." Antient Rites of Durham, p. 55.

LECTERN, LETTERN, Lectorne, Leterone, *Lutrin,* FR., *Leggío,* ITAL., Lesepult, GER.: the desk[m] or stand on which the larger books used in the services of the Roman Catholic Church are placed; since the Reformation they have been seldom used in this country, but are occasionally employed to hold the Bible. The principal lectern stood in the middle of the choir, but there were sometimes others in different places. They were occasionally made of stone or marble, and fixed, but were usually of wood or brass, and moveable; they were also often covered with costly hangings embroidered in the same manner as the hangings of the altar. It is uncertain at what period the lectern came into use, but a desk of very similar kind is represented in two of the illuminations of the Benedictional of S. Æthelwold[n], a manuscript of the latter part of the tenth century, in the possession of his grace the duke of Devonshire. A portion of a marble reading-

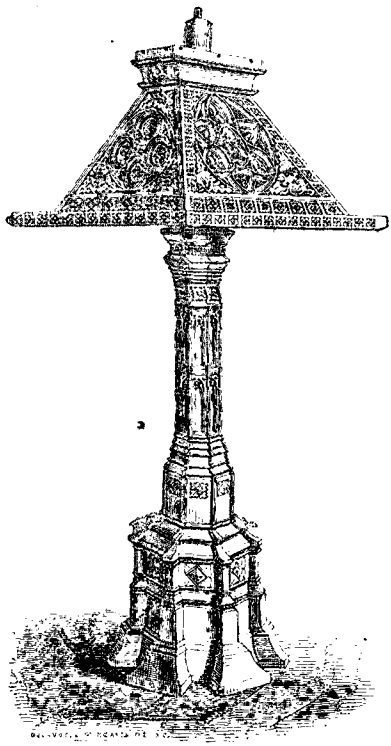
[m] The use of the ancient lettern has been almost entirely superseded in England by the modern reading-desk, or rather reading-pew, which appears to have been frequently erected at the same time with the pulpit, ordered by the canons of 1603 to be placed in every church not already provided with one. The reading-pew is only once recognised in our prayer-book, which is in the rubric prefixed to the Commination, and the term was first introduced there at the last revision in 1661: it is not found in any edition printed before that time.

[n] See Archæol., vol. xxiv. Pl. 10, 14.

desk, or lectern, dug up at Evesham in 1813, has been engraved in the Archæologia, vol. xvii. pl. 23, 24, and is probably the same which was erected by Thomas de Marleberg, in the abbey church, in 1218; another of equal, if not greater antiquity, exists at Crowle church[o], Worcestershire, and a third beautifully



S. Michael's, Norwich.



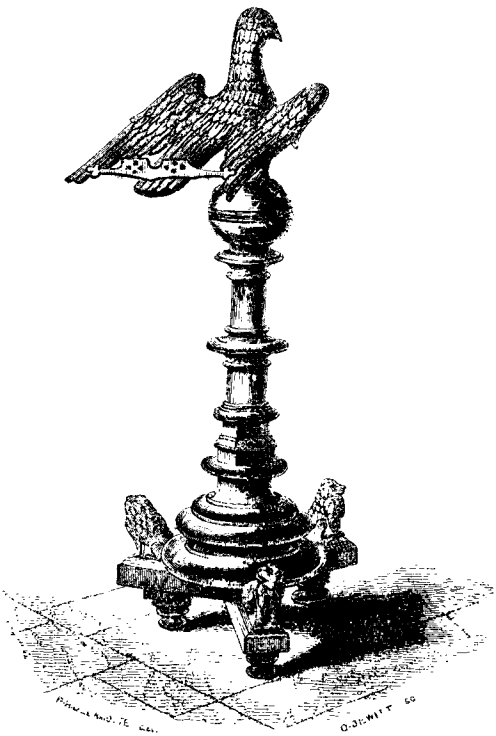
Detling, Kent.

sculptured specimen is preserved in the abbatial house at Wenlock, Salop[p]. Of wood, examples remain at Bury and Ramsey, Huntingdonshire; Detling, Swanscombe, and Lenham, Kent; Newport, Essex; Hawstead, Suffolk; Wednesbury, Staffordshire; Aldbury, Buckinghamshire; Lingfield, Surrey; Astbury, Cheshire;

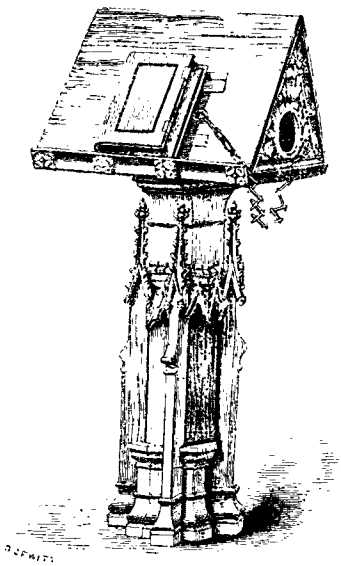
[o] An engraving of this has been published by the Oxford Arch. Society.

[p] See Plate 2.

Wells and Norwich cathedrals; S. Thomas's, Exeter[q]; and several other churches: the oldest of these is at Bury; it is of the early part of the fourteenth century, and is made to receive a book on one side only (Plate 104): that at Detling is of Decorated date; it is made with a desk for a book on four sides, and is more ornamented than any of the others; they are



S. Gregory's, Norwich.



S. Crux, York.

usually made with desks on two sides only. The specimens of brass lecterns are not so numerous as those of wood, but they may be seen in several of the college chapels in Oxford and Cambridge; at Southwell minster; Trinity church, Coventry; Yeovil, Somersetshire; Eton college chapel; Campden, Gloucestershire; Croft, and Long Sutton, Lincolnshire; and Leverington,

[q] This was formerly in the cathedral.

Cambridgeshire[r]. A common form for brass lecterns, and one which is sometimes given to those of wood, is that of an eagle or pelican with the wings expanded to receive the book, but they are also often made with two flat sloping sides, or desks, for books.

"In ecclesia de Brompton, coram majore altari, ubi *lecternum* stat."
Test. Robi. de Playce (1345) Test. Ebor. 9.

"Un coverture pour la *letteron*." Test. Johan. de Gaunt Ducis Lancast. Ibid. 227.

"Sum rede the epystle and gospell at hygh masse,
Sum syng at the *lectorne*." Kyng Johan. 27.

"At the north end of the high altar there was a goodly fine *letteron* of brasse where they sunge the Epistle and the Gospell with a gilt pellican on the height of it, finely gilded, pullinge hir blood out hir breast to hir young ones, and winges spread abroade wheron did lye the book . . . also ther was lowe downe in the quere another *lettorn* of brasse . . with an eagle on the height of it, and hir winges spread a broad, wheron the monkes did lay theire bookes when they sung theire legends at mattens, or at other times of service."
Ant. Rites of Durham, p. 11, 12.

"Also there was a *letterne* of wood like unto a pulpit, standynge and adjoyninge to the wood organs, over the quire dore." Ibid. 14.

LEDGER, Ligger. A large flat stone such as is frequently laid over a tomb, &c. Some of the horizontal timbers used in forming scaffolding are also called *ledgers*.

"100 foote of blacke touchestone is sufficient for the *legger* and the base of the said tombe."
Contract for tomb of Henry VII.
See Britton, Arch. Antiq., vol. ii. p. 21.

"For middle scaffolds two pieces going through, 16*d*., eight smaller *liggers*, 4*d*."
Accts. of Louth Steeple, Archæol., vol. x. p. 83.

LEDGMENT[s], Ligement, Legement: a stringcourse or horizontal suit of mouldings, such as the base-mouldings, &c., of a building. (See BASEMENT.)

"When he hath set his ground table-stones, and his *ligements*, and the wall thereto. wythyn and without."
Cont. for Fotheringhay Church, 29.

"415 feet of *legement-table*, being full joints, at the least iij ynches or more

[r] That at King's college chapel, Cambridge, has a small figure of King Henry VI. on it: that at Eton college chapel the emblems of the four evangelists.

[s] When an apartment, a roof, or other complex structure, is delineated by having its plan and other component surfaces laid out or developed upon the paper, each in its proper relation to the plan as if the whole had been originally constructed by folding together and was now laid flat, the structure is said to be *laid in ledgment*.

clene apparalled in the form that is called casshepece, according to a mould to them delivered." A.D. 1442. Works of Eton College. MS. Brit. Mus.

LEVECEL: a penthouse or projecting roof over a door, window, &c.; also an open shed. This term is used by Chaucer in the Reve's and Parson's tales. (See PENTEE.)

"*Levecel*, be-forne a wyndowe or other place. *Umbraculum*." Prompt. Parv.

"He looketh up and doun til he hath found
The clerke's hors, ther as he stood ybound
Behind the mille under a *levesell*." Reve's Tale.

LIBRARY, *Bibliothéque*, FR., *Libraria*, ITAL., Bibliotek, GER.: a room, or suit of rooms, appropriated to the keeping of books. No ancient example of the mode of fitting up libraries exists, but they appear to have been provided with desks, and probably also sometimes with shelves, on which the books were placed as in modern libraries, although books were formerly often kept in chests, as was the case with those belonging to the University of Oxford previous to the erection of Duke Humphrey's library: the religious establishments were always provided with libraries, usually of small dimensions compared with those of modern times, but occasionally of considerable size: sometimes, for the sake of security, the books were chained to the cases or desks; Laurent Surreau, canon of Rouen, 1479, bequeathed eighteen volumes to the library of his cathedral, which he directed should be secured with chains, and instances of the same precaution are still occasionally to be met with, as in Merton college, Oxford. In the reigns of Elizabeth and James I., the library was sometimes at the top of the house, in the attic story, as was the case at Surrenden, in Kent, which contained a large and valuable collection of books. In the early ages it was a frequent custom to attach a library and a school to a church[t].

"Structura ij fenestrarum in *Libraria* (Dunelm. 1416—1446) tam in opere lapideo, ferrario, et vitriario, ac in reparacione, tecti, descorum, et ij ostiorum nec non reparacione librorum, se extendit ad iiij.^{xx} x.^{l} xvj.^{s} et ultra."

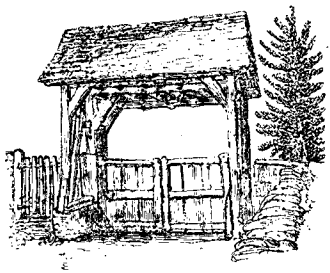
Hist. Dunelm. Scrip. tres, cclxxiij.

"Richardus Whittington an. 1429 instituit *bibliothecam* (Frat. Francisc. Londini) in longitudine 129 ped: in latitudine 31 ped: tota circumdata ligno intestini operis, et post tres annos repleta libris sumptibus 556^{l}. unde Thomas

[t] See Bingham, b. viii. c. 7. s. 12.

Winchelsey frater Doctor Theol. dedit 156l. Proque manuscriptis libris D. Nicolai de Lyre dedit 100m." Lelandi Coll., vol. i. p. 109.

LICH-GATE, or CORPSE-GATE, Leichengang, GER.: from the Anglo-Saxon lich, a corpse, and geat, a gate. A shed over the entrance of a churchyard, beneath which the bearers sometimes paused when bringing a corpse for interment[u]. The term is also used in some parts of the country for the path by which a corpse is usually conveyed to the church.



Garsington, Oxfordshire.

LIERNE RIB in a vault: any rib that does not arise from the impost, and is not a ridge rib, but crosses from one boss or intersection of the principal ribs to another. Vaults in which such *liernes* are employed are termed *lierne vaults*. (See VAULT.)

LIGHTS: the openings between the mullions of a window, screen, &c., sometimes called DAYS.

"And the forsaide Richarde sall make a wyndowe in the gauill of fife *lightes*." Cont. for Catterick Church, p. 8.

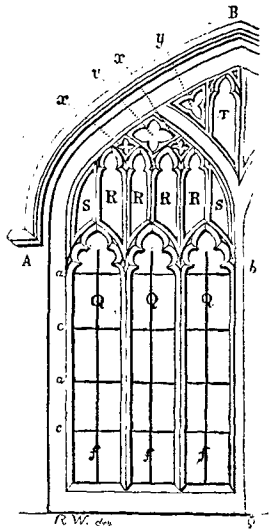
"And in the west end of aither of the said Isles he shal mak a wyndow of four *lights*." Cont. for Fotheringhay Church, p. 22.

"a wyndowe of four *dayes* above the dore sewtly after the wyndowe of thre *dayes* of Haldworth." Cov. for Walberswick Steeple, 4 H. VI. Nichols' Illust., p. 189.

The agreement for glazing the windows of the Beauchamp chapel at Warwick, (25 H. VI.,) printed by Mr. Nichols, contains a curious nomenclature of the openings of a tracery window which can be perfectly reconciled with the existing windows, a half of one of which is represented in the margin. Letters of reference to the sketch are inserted in the following quotation within parentheses. (Willis' Nomencl. 51.)

[u] There are examples at Birstall, Yorkshire; Bromsgrove, Worcestershire; Garsington, Oxfordshire; Beckingham, Lincolnshire; Lenham, and Beckenham, Kent; Bray, Berks. They are in general use in Wales, Herefordshire, and Monmouthshire, and are there usually built of stone, but most of them are modern and plain. In Herefordshire, and probably in some other countries, they are called Scallage, or Scallenge Gates. See the Glossary of Herefordshire words (by G. C. Lewis, Esq.), published by Murray, 1839. Some good examples have been published by Mr. Wyatt.

"South windowes. In the south side of the chappell be three windowes every windowe conteineth vi *lights*, (Q.) Every light conteineth xxj foote. Item viij smaller *batements* (R) above and every batement conteineth ij foote and a halfe. Item iiij *angells* (S); every of them half a foote and a quarter. Item ij hiest *small lights* (T); ether of them conteineth a foote and a halfe. Item all the *katurs* (*v*), *quarrells* (*x*), and *oylements* (*y*). So every of the said windowes conteineth ccvj feet."



Beauchamp Chapel, Warwick.

In this document the word *light* is not confined to the great lower openings as at present; but is applied to every opening with vertical sides and an arch head; the upper ones (R) are called *batements* (and *batement lights* in another part of the contract), because they have a piece cut off the corner which in the language of workmen is a "batement." *Angells* are angular openings, *katurs* are QUATREFOILS. *Oylements* are in this case apparently the trefoil-shaped openings. The term OILLET is usually given to the small windows in fortified towers. QUARRELS may be the smaller quatrefoils.

LINTEL, *Linton, Linteau,* FR., *Travi liminari,* ITAL., Grenzbalken, GER.: a piece of timber or stone placed horizontally over a doorway, window, or other opening through a wall, to support the superincumbent weight.

"It'm for ij *lyntons* made for the ij wyndowes in the same chamber the leying of them over hed." Repar. in the Tower, t. Hen. VIII. Bayley, App., vol. i. p. xxii.

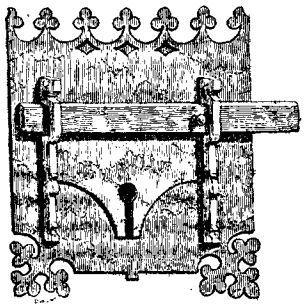
LIST, *Listel,* FR., *Lista, Listello,* ITAL., Liſte, Leiſte, GER.: a fillet. (See FILLET.)

"Painting one *lista* in the great hall." Wardrobe Accts. 5 Ed. I.

Also "laying gold on the *lysur* of the windowes" and the "*Lisesers* of the tablements." S. Stephen's Chapel, 35 E. III.

LOBE of an arch. The name selected by the French antiquaries to express that which is usually termed a FOIL in England. Thus the English *trefoil* arch is the *arc trilobé* of the French, and so on.

Lock, *Serrure*, Fr.: several kinds of locks were formerly used; that most common on large doors was a *stock-lock*, the works of which were let into a block of wood which was fixed on the inside of the door; locks of this kind are now often to be seen on church doors. Another kind was entirely of metal, with one side made ornamental, which, when fixed, was exposed to view, the works being let into the door; this sort of lock does not appear to be older than the fifteenth century; various specimens remain, but principally on internal doors (Plate 105); a lock of very similar description to this last mentioned is also frequently found on chests, but with a hasp which shuts into it to receive the bolt. Ingenious contrivances were sometimes resorted to in order to add to the security of locks; a door on the tower staircase at Snodland church, Kent, has a lock the principal keyhole of which is covered by a plate of iron shutting over it as a hasp, which is secured by a second key. In the sixteenth century they were frequently very elaborate and complicated pieces of mechanism, and when fixed on ornamental works were often very conspicuous. In addition to these kinds, *pad-locks* or *hang-locks* were also frequently used. (See Ironwork, and Plate 105.)



Winchester Cathedral.

"In ij *stoklokkes* pro ij hostiis prædicte turris empt. xx*d*. Et in ij *hangelokes* pro prædicta turre xvj*d*. Et pro haspes et staples empt. pro prædicta turre vj*d*."
Accompts of the Manor of the Savoy, temp. Rich. II., Archæol., vol. xxiv. p. 299.

"Et in 2 *hanklokks* emptis de Willielmo Mirefelde 10*d*." Durham Book, 1531, p. 70.

"Et in 2 *stoklokks* (8*d*.) et 3 *hanklokks* (6*d*.)" Ibid., p. 158.

Lockband: a course of bond-stones, or a bonding-course in masonry.

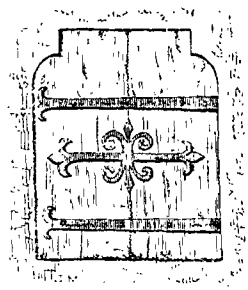
"The hewinge of the stone ashlar, and Endstons, with artyficiall bevelinge, and *lockbands*, one within another, will amounte before they be at the place readye to be layed, 12d. the foot." Charges of Doner Haven, t. Eliz., Archæol., xi. 233.

Loft: a room in the roof of a building; a gallery or small chamber, raised within a larger apartment, or in a church, as a music-loft, a singing-loft, a rood-loft, &c.

"before Jesus Alter, wher ther was on the North syde betwixt two pillers, a *looft* for the M^r^ and quiristers to sing Jesus Mess every Fridaie conteynynge a paire of orgaines to play on and a fair desk to lay the bookes on in tyme of dyvin service." Antient Rites of Durham, p. 29.

"A parclose of timber about an *organ-loft* ordained to stand over the west dore of the said chapell." Cont. for Beauchamp Chapel, Warwick.

LOCKER, *Lockyer*: a small closet or cupboard frequently found in churches, especially on the north side of the sites of altars; they are now usually open, but were formerly closed with doors, and were used to contain the sacred vessels, relics, and other valuables belonging to the church. The locker is usually considered to be smaller than the ambry, but the terms are frequently used synonymously. (See ALMERY.)



Drayton, Berks.

"All the forsaid nine altars had theire severall shrines and covers of wainscote over head, in verye decent and comely forme; having likewise betwixt everye altar a verye faire and large partition of wainscott ... conteyninge the severall *lockers* or ambers for the safe keepinge of the vestments and ornaments belonginge to everye altar; with three or four amryes in the wall, pertaininge to some of the said altars, for the same use and purpose." Antient Rites of Durham, p. 2.

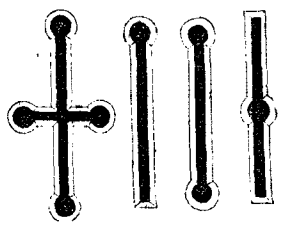
"Lokere, *cistella, cistula, capcella.*" Prompt. Parv. "Locker of a cupbourde, *tirouer.*" Palsgr.

LOGGIA, *Loge*, FR.: a term peculiar to Italian palatial architecture, to the climate of which it belongs. Any covered space of which one or more of the sides are open to the air, by arcades or colonnades, whether it be on the ground floor, as the Loggia dei Lanzi at Florence or the arcades that so often occupy the *cortile* of the palaces, in which case it is nearly the same as the *porticus* or *stoa* of the ancients; or whether it be above, so as to form open GALLERIES or CORRIDORS, as the *loggie di Raffaello* at the Vatican. The term is sometimes applied to a balcony, as the *loggia pontificale* in front of S. Peter's.

LOMBARD STYLE: a name given by some English writers to the ROMANESQUE or debased Roman style, as particularly used in the northern part of Italy[x].

[x] See Mr. Hope's Essay, pp. 250—292. See also Mr. Petit's Remarks on Church Architecture, vol. i. pp. 47—92; and Mr. Gally Knight's Ancient Italy.

LOOP-HOLE, LOOP, LOUP, *Meurtrière, Barbacane,* FR., *Feritore,* ITAL., Schieß-Scharte, GER.: narrow openings, or crenelles, used in the fortifications of the middle ages, through which arrows and other missiles might be discharged upon assailants; they were most especially placed in situations to command the approaches and entrances, and sometimes were introduced in the merlons of the battlements: they have usually a circular enlargement in the middle, or at the lower, or both ends, and are occasionally in the form of a cross; of this last-mentioned shape they are sometimes found introduced in the battlements of ecclesiastical buildings as ornaments, as on the angular turrets of the tower of Kettering church, Northamptonshire, and the canopy over the tomb of the Black Prince. (See CRENELLE and OILLET.)

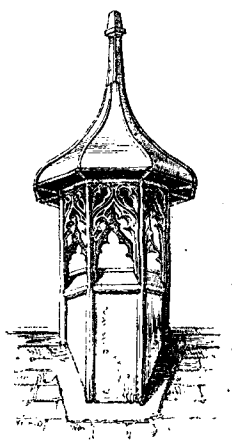


"Cut on the top with *loop and crest* like the battlements of a tower."
Plot's Staffordshire, fol. 1686. p. 381.

"And well and warly was made over the gate *loups,* and enforced with battaylments."
Hall's Chronicle, p. 605.

LORYMER. (See LARMIER.)

LOUVRE, Loober, Lover, *Fumerelle,* FR., *Fumaiuolo,* ITAL., Rauch-loch, GER.: a turret, or small lantern, (sometimes termed a *fomerel,*) placed on the roofs of ancient halls, kitchens, &c., to allow of the escape of smoke, or to promote ventilation; originally they were entirely open at the sides, or closed only with narrow boards, placed horizontally and aslope, and at a little distance apart, so as to exclude rain and snow without impeding the passage of the smoke. When, as was formerly by no means uncommon, fires were made on open hearths, without flues for the conveyance of the smoke, louvres were indispensable, and when not required for use they were very frequently erected for ornament, but in the latter case were usually glazed, and many which once were open have been glazed



Lincoln College, Oxford, 1435.

in later times: examples may be seen on many of the college halls at Oxford and Cambridge[y]. There is a large one on the hall of Lambeth palace, built in the time of Charles II.[z] (See LANTERN.)

"An olde Kechyn w^t^ three *lovers* covered w^t^ lede."

Survey of Bridlington Priory, temp. Henry VIII., Archæol., vol. xix. p. 273.

"Antiently before the Reformation, ordinary men's houses, as copyholders and the like, had no chimneys, but fleus like *leuver* holes; some of them were in being when I was a boy."

Customs and Manners of the English, Anno 1678. Antiquarian Repertory, vol. i. p. 69.

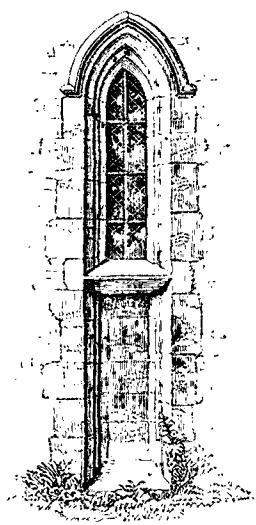
"The *lovir* or *fomerill*." . . . . . "A *loover* where the smoake passeth out."

Withal's Dict^r^. pp. 195, 215.

"*Fomerel* of an halle." Prompt. Parv. 169.

LOUVRE BOARDING, or LUFFER BOARDING, *Abatvent*, FR.: a series of sloping boards placed in the apertures of a LOUVRE or of any unglazed window, so as to admit air, but exclude rain. They are commonly used in belfries, to allow the sound of the bells to escape. In modern constructions large slates are substituted for boards.

LOW SIDE WINDOW. A peculiar opening or window which frequently occurs in a church near the west end of the chancel, usually on the south side, sometimes on the north, and even on both sides, occasionally also near the east end of the nave and in other situations. It is always below the range of the other windows, and very near the pavement of the church. It was never glazed, but was closed by wooden shutters and iron gratings. They are now found either walled up or glazed. It is evident that they served some purpose connected with the service of the Church, which ceased at the Reformation. But no record of



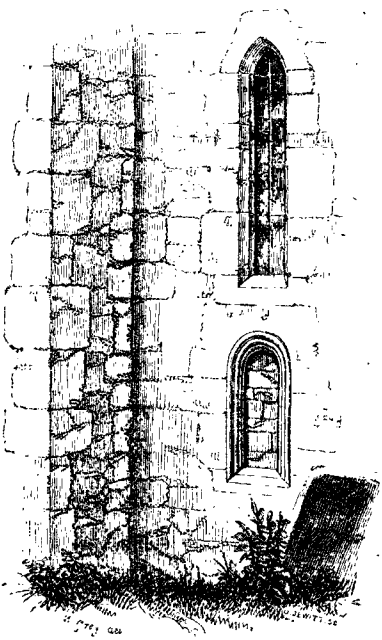
Binsey Church, Oxfordshire.

[y] The open windows in church towers are occasionally called *louvre-windows*.

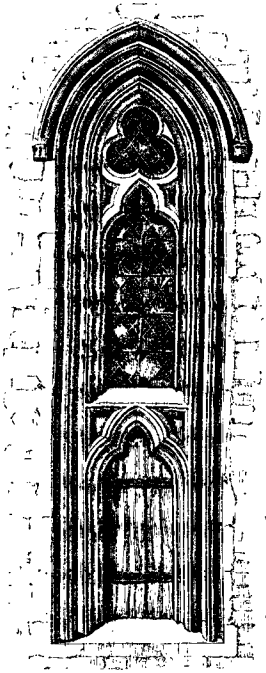
[z] That on Westminster hall is an exact copy of the old one: those on the hall of Westminster school, and on the hall of Trinity college, Cambridge, are still used. The palace of the Louvre in Paris is said to have been named from a lantern of this kind.

such purpose has been discovered, and although abundant guesses have been made, and names proposed in connection with such guesses, as *lychnoscope, vulne windows, &c.*, the subject remains in its original obscurity.

Examples are found of all periods, rarely prior to the thirteenth century: but beyond it in abundance. The opening is sometimes found as an independent small window, as at North Hinksey, or it is obtained by dividing an ordinary window with



North Hinksey, Berks.



Raydon, Suffolk.

a low sill by a transom. The part above the transom is glazed as usual; the part below is closed with a shutter to serve as a low side window, as at Raydon. (The Binsey example in the margin, and fig. 4, Plate 230, are windows of this kind, of which the low side opening has been walled up.)

On the inside of these windows is frequently a seat or remains of one. For more particulars the reader is referred to

an elaborate paper in the 4th volume of the Archæological Journal, p. 314.

LOZENGE, LOZENGE-MOULDING, *Losange*, FR., *Ammandorlato*, ITAL.: a modern name sometimes given to Norman ornaments and mouldings which partake of the shape of lozenges; but from the varieties of these the term by no means conveys any exact idea of form.

LUCARNE, FR., *Lucayne*, a dormer or garret window.

A.D. 1554, 3 Nov. "payd to ij plumbers ether of them for ij dayes & dim. in mendyng of the gret *Lucayne*, in the gallere and lying of fyletts, &c."

Account Rolls of Durham castle.

MACHICOLATIONS, *Machicoulis*, FR.: openings formed for the purpose of defence at the tops of castles and fortifications, by setting the parapet out on corbels, so as to project beyond the face of the wall, the intervals between the corbels being left open to allow of missiles being thrown down on the heads of assailants: they are more especially found over gateways and entrances, but are also common in other situations. Parapets are sometimes set out on projecting corbels, so as to have a similar appearance when there are no machicolations behind them. Examples are to be found in very many of our old castles, as at Warwick; Lumley and Raby, Durham; Carisbrook, Hampshire; Bodiam, Sussex, &c. Machicolations do not appear to have been used before the introduction of the Early English style[a]. A balcony or gallery is often supported upon machicolations; the French term such a construction *moucharaby* or *assommoir*.

"And as I read the walles were in heyght
Two hundred cubytes all of marbell grey,
Magecoiled without for sautes and assaye."

Lydgate's Boke of Troye.

MANSE, the parsonage house: the use of this word is chiefly confined to the northern parts of the kingdom. Thomas Beck,

[a] For further information see Dallaway's Observations, p. 93, and Hope's History of Architecture, p. 286; also Coke upon Littleton, I. 5 a.

bishop of Lincoln, by his will, dated 1346, bequeathed £50. to the rector of Ingoldmells in Lincolnshire, half of which was to be spent "in refectionem *mansi rectoriæ*, chori et navis ecclesiæ, et campanilis ejusdem."

MANTLE-TREE, MANTLE-PIECE, *Manteau de Cheminée*, FR.: a beam across the opening of a fireplace, serving as a lintel or breast-summer to support the masonry above, which is called the chimney breast.

"In the kynges dynyng chambre, a *mantell* of waynscot wrought w^t^ antyk set over the chymney there."

Reparacions in the Tower, t. Hen. VIII. Bayley, App., vol. i.

"*mantellum* camini in camera reginæ." Rot. Lib. 23 H. III. (Smirke on the Hall at Winchester, p. 75. Proceedings of Archæological Institute.)

MASONRY, *Ouvrage en Pierre*, FR., *Opera in pietra*, ITAL., Mauerwerk, GER.: stone-work, as distinguished from brick or other materials. The earliest masonry known to us is probably that of the Egyptians, which is chiefly remarkable for the enormous size of the stones employed, said to be frequently thirty feet in length: the weight of these masses rendered the use of mortar unnecessary; once placed, they were never likely to be removed.

Of Cyclopean masonry the most celebrated remains are the walls at Tiryns and Mycenæ; their date is unknown, but as they are alluded to by Homer, they must necessarily be of high antiquity: these walls are formed of large and irregularly-shaped masses of stone, with the interstices filled with smaller pieces. Tyrrhenian or Etruscan masonry is also of large and irregularly-shaped masses of stone, but fitted together with considerable exactness, so as not to admit of smaller stones in the joints or interstices: of this kind of masonry many specimens exist among the more ancient remains of Greece and Italy. The next improvement appears to consist in working the stones sufficiently to render the horizontal joints (or beds) in great measure flat and true, although the courses are irregular, the vertical joints being reduced to straight surfaces only, and not made perpendicular: examples of this kind of masonry are to be found at Fiesole, Populonia, and many other places. All of

these kinds of masonry are put together without mortar; the stones also are of very large dimensions; the usual size of those of the walls of Tiryns is about seven feet by three, but some are larger; as they are also in some of the other specimens.

For ordinary purposes, the Greeks and Romans used several kinds of walling, (*appareil*, Fr.,) as the "opus incertum," now called "random" or "rubble" walling, made with stones of irregular shapes and sizes; the "opus reticulatum," so called from its net-like appearance, formed with square stones laid diagonally, a style which Vitruvius mentions as being common in his day; "isodomum" and "pseudisodomum," which Vitruvius ascribes to the Greeks, these were formed in regular courses, which in the first were all of equal height, but in the latter were of unequal; "emplectum," which resembled the two last in external appearance, but the middle of the wall was of rubble, the facing only being in regular courses: in all these sorts of masonry the stones were small, and were laid in mortar[b]. (Plates 107, 108.) In the erection of buildings in which large blocks of stone were used, the Romans used no cement[c]. In the later period of the empire, it appears that the masonry called "emplectum" was very commonly used, and this (either with or without courses of tiles built in at intervals) is the kind which is usually found in this country[d] and in France[e]: the courses are usually about four inches deep, the stones in most

[b] The ancients also frequently built walls of brick, both burnt and unburnt.

[c] In important works the Romans sometimes used very large stones, and occasionally, especially in their eastern territories, such as were truly colossal. At Baalbec, "on the west side of the basement of the great temple even the second course is formed of stones which are from twenty-nine to thirty-seven feet long, and about nine feet thick; under this, at the north-west angle, and about twenty feet from the ground, there are three stones which alone occupy one hundred and eighty-two feet nine inches in length, by about twelve feet thick; two are sixty feet, and the third sixty-two feet nine inches in length."—Pocock's Observations on Syria, vol. ii. p. 112.

[d] At York, Silchester, Wroxeter, Richborough, Pevensey, Leicester, Dover, Dorchester, and many other places. The gate called Newport, at Lincoln, is built of large stones without any cement. (See Plate 12.)

[e] At Autun, Beauvais, Bourges, Lillebonne, Tours, &c.

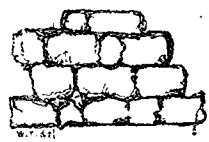
instances of rather cubical proportions, and the joints commonly wide and coarse[f]. This description of masonry, without the courses of tiles, was also used after the Romans were subdued, for it is found in the walls of the old nave of the cathedral of Beauvais (called Notre Dame des Basses Œuvres), those of the nave of S. Remi at Rheims, of S. Pierre at Le Mans (if any part of this building still exists), and in the walls of the keep of the Château of Langeais on the banks of the Loire, none of which buildings are of Roman date.

There is no certain evidence to shew the character of the masonry used in this country for a very considerable time after the expulsion of the Romans, but it was probably the coarsest rag or rubble-work. There is a peculiarity of construction found in a particular class of early buildings which some antiquaries consider to be Saxon (although the certainty of this is not yet established), which consists in the quoins, the jambs of doors and windows, and occasionally some other parts which are built of hewn stone, being formed of blocks alternately laid flat and set up on their ends (Plate 108); the upright stones are usually of considerable length in proportion to the others, hence the term "long and short" has been applied to this kind of construction; it is to be found in various churches, which are enumerated in the article on Saxon Architecture; the walls of these buildings are of coarse rubble, or rag-work, with sometimes a portion of herringbone-work, and have often, if not always, been plastered on the outside[g]. In the early Norman style walls were built with the inside face of rubble, plastered, and the outside was also often the same, but in large buildings this

[f] A common method of forming foundations among the Romans was to dig a trench, of no great depth, and but little, if at all, wider than the wall to be raised from it, the lower part of which was filled with gravel or dry hard rubbish; upon this, solid masonry, usually of the same width as the upper part of the wall, was built up to the level of the surface of the ground. This is the common foundation of Roman walls in England, and on this side of France. See Soissons, Plate 107, where the coarse work which was concealed under ground is distinctly shewn; the upper part in this example is faced with unusual neatness.

[g] See Mr. Essex's "Remarks on the antiquity &c. of brick and stone buildings in England." Archæologia, vol. iv. pp. 78 and 95.

was frequently of ashlar, with wide coarse joints, and the mortar made with coarse unsifted sand or gravel. In the early part of the twelfth century the character of the masonry improved, the mortar was made of finer materials, and the stones were set with close fine joints[h] (Plate 108), ashlar also was more generally used for the external facing, and sometimes for the internal as well. Throughout the Norman style the stones of the plain ashlar work generally approached to cubes in shape, and the courses varied from about six to nine or ten inches in height[i]; in rubble walls herringbone-work was frequently used, sometimes apparently for ornament, and was laid with considerable regularity; good specimens of this may be seen at Guildford castle, Surrey (see HERRINGBONE): several kinds of construction also were occasionally used in late Norman work, in the facing of walls, in which the stones were cut into various shapes for the sake of ornament; the simplest of them was the "opus reticulatum," or diamond-work, in which the stones were reduced to squares and laid angularly, as at the west end of Rochester cathedral, and at Chichester cathedral: another kind was herringbone ashlar, of which a specimen may be seen in the tympanum over the south doorway of the desecrated and ruin-

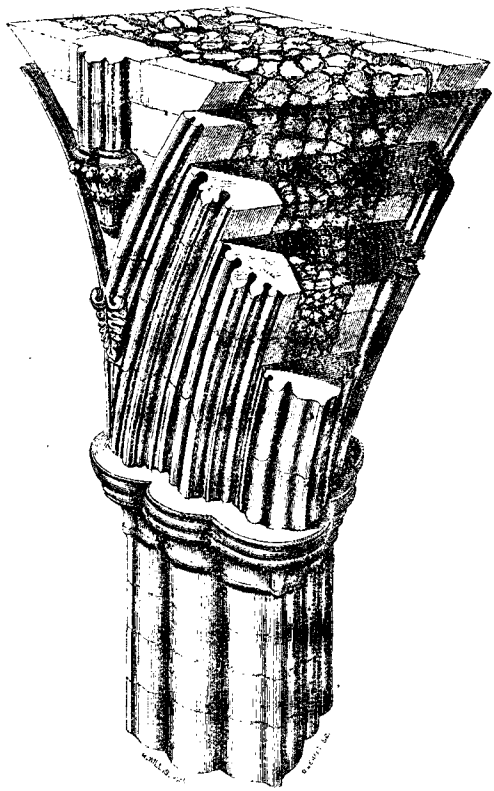


Rochester.

[h] It is recorded of Roger, bishop of Salisbury (1107 to 1139), that "he erected extensive edifices, at vast cost, and with surpassing beauty; the courses of stone being so correctly laid, that the joint deceives the eye, and leads it to imagine that the whole wall is composed of a single block." Will. of Malmesbury, by Sharpe, p. 504. If Bishop Roger's work was thought so remarkable from its having fine joints, they must, at that time, have been unusual.

[i] In middle age masonry the stones were seldom of a size which exceeded the powers of two or three men to lift, and they were often small enough for one to move with ease; any which surpassed these dimensions were regarded with astonishment: it is mentioned as one of the miracles of S. Cuthbert that, with the assistance of an angel, he had placed stones in the foundation of the Guest Hall at Farne Island, which the united strength of many men could not lift. Regin. Dunelm. 228. It is also recorded with astonishment by a monk of Peterborough, that the original foundation-stones of the monastery there were of such a size that eight yoke of oxen could scarcely draw them. Lelandi Coll. i. 3. In the towers of Rugby church, Warwickshire, and Sutton Coldfield, and in the east end of that of Weston-in-Gordano, Somerset, are stones of larger size than usual.

ous chapel at West Hythe, Kent; and at Bayeux cathedral, in Normandy, over the arches at the side of the nave, are several other and more complicated varieties. After the expiration of the Norman style, masonry had no characteristics sufficiently decided to mark its date, except where flints were used; in rubble-work these were employed in every age in districts in which they abound, but they do not appear to have been laid with any care previously to the introduction of the Early English style; at this period they began to be split or broken to a moderately flat surface on one side, which was placed outwards, and formed a tolerably even face to the wall, but in most buildings of this date a portion only of the flints have been thus broken, and the surface of the wall has been covered with plaster. In the Decorated and Per-



Impost, Whitby Abbey, Yorkshire.[1]

[1] This sketch shews the manner in which the compound arches of the middle ages are constructed of separate layers of voussoirs, so as to carry a wall, of which the heart is composed of rubble work, and the facings only of ashlar. It also exhibits the way in which the mouldings rest upon the abacus of the pier.

pendicular styles, especially the latter, flints were dressed with much greater care, and not unfrequently reduced to rectangular forms, so as to be laid in even courses with as much regularity as bricks; specimens of this may be seen at the Bridewell, Norwich[j], and Sittingbourne church, Kent. It was by no means uncommon for flint and stone work to be used together in walls for the sake of ornament; the most usual arrangement was in alternate squares, but sometimes the stone was cut into the shape of panelling, with tracery and cusps, and the interstices were filled with flints; this kind of work is most abundant in Norfolk and Suffolk[k].

MERLON, *Merlon*, FR., *Merlo*, ITAL., Zinne, GER.: the solid part of an embattled parapet, standing up between the embrasures, sometimes termed a COP.

MEROS or *Femur*, VITR., *Cuisse*, FR., Schenkel, GER.: the plain surface between the channels of a triglyph.

MESTLING, MASTLIN, yellow metal, brass, or latten, from Anglo-Saxon mæſſenn, *æs*. Sacred ornaments or utensils are described as made thereof; in the Inventory taken at Wolverhampton, 1541, there are enumerated great basons, censers, vessels, and two great candlesticks of "mastlin," weighing 120lbs[l].

METAL-WORK. The use of iron-work, wrought by the hammer, as one of the ornamental accessories to architecture, has already been noticed. The arts of working in gold and silver, and of casting and chasing yellow mixed metal, were also rendered extensively available for the same purpose, and practised with

[j] Norwich appears, from the following enumeration of the characteristics of the place, to have been famous for flint-work as early as the fifteenth century.

"Hæc sunt Norwycus, panis ordeus, halpeny-pykys,
Clausus posticus, domus Habrahæ, dyrt quoque vicus,
Flynt valles, rede thek, cuntatis optima sunt hæc." Reliq. Antiq. ii. 178.

[k] In Normandy flints were used in the Decorated and later styles as they were in England, but in Flamboyant work they were often dressed with greater care, and were sometimes reduced to particular shapes and built into the walls in patterns; in some instances they were cut with an astonishing degree of accuracy; a good example existed in 1832 in a fragment of a building on the south side of the church of Treport.

[l] Shaw's Staffordshire, ii. 160.

remarkable skill in England at an early period. Of decorations formed of the precious metals, the revolutions of time have destroyed all examples: the most important were the incrustations on the *trabes*, or cross-beams, which formed one of the most curious of the internal decorations of churches in more early times, and appear to have been the prototypes of rood-lofts, being adapted to support images and the shrines of saints, as appears by Gervase's account of the fire at Canterbury, 1174. Lamps, and votive offerings, were also appended to them. Brompton, Decem Script. 979, mentions such a beam at Coventry, enriched with silver to the amount of five thousand marks, of which it was despoiled by Bishop Robert, when the see was removed to Chester at the close of the eleventh century; numerous examples of a similar kind might be cited. Specimens of work of this nature still exist in many places on the continent, such as the golden Altar *tabula*, presented to Basle cathedral about A.D. 1015 (Archæol. xxx. pl. xiii.); the golden *paliotto* in the church of S. Ambrose at Milan; and the *palla* in S. Mark's, Venice.

The specimens of cast-work, composed of the hard yellow mixed metal, called latten, the precise composition of which has not been defined, are chiefly sepulchral effigies of large dimension, and no country can now present a more interesting series than is to be found in England. The effigies of gilded yellow metal existing in Westminster abbey, the memorials of Henry III. (1273), and Queen Eleanor (1298), are not less remarkable for skilful execution than tasteful feeling and design. Mr. Hunter, in his curious paper on the honours paid to the memory of Eleanor, Archæol. xxix. 191, has shewn from the accounts of the queen's executors that these were the work of Master William Torel, and another like statue by the same hand existed in Lincoln cathedral, where the viscera of the queen were deposited. The interesting effigy in Westminster abbey, of Will. de Valence, earl of Pembroke (1304), formed of oak, cased with copper, or red metal, enamelled and gilt, is a work of one of the French enamellers, settled chiefly at Limoges,

and may with much probability be assigned to the Magister Johannes de Limogiâ who had been brought to this country in 1276 to construct an enamelled tomb at Rochester for Bishop Walter de Merton, as appears by the accounts of his executors, Thorpe, Custum. Roff. 193. The finest existing effigy of the fourteenth century is that of the Black Prince at Canterbury (1376), formed of gilded latten, cast, chased, and partly enamelled. Of all these statues excellent representations have been given by Stothard. The fine figures at Westminster, of Richard II. and Anne of Bohemia, of which engravings are given in Hollis's Monumental Effigies, were cast and wrought in England, as appears by the contracts with Nicholas Broker and Godfrey Prest, citizens and copper-smiths of London, dated 1395, which minutely describe the rich metal decorations of the tomb. Rymer, vii. 797. These effigies afford a remarkable example of the "pounced" or stippled work on metal, which represents the diapering of rich tissues. The gilded latten effigy at Warwick of the Earl Richard, was wrought in 1435, by Will. Austen, citizen and founder, of London; the enamelled escutcheons, which are still attached to the Corfe marble altar-tomb, were the work of Barth. Lambespring, Dutchman, and goldsmith, of London, as appears by the contracts given by Dugdale. The bronze statues at Westminster of Henry VII. and his queen, as likewise of Margaret, countess of Richmond, his mother (1509), are the work of a foreigner named Torrigiano, the contract for the royal tomb bearing date 1512. These memorials deserve especial notice as being the earliest works of importance executed in England, in the style termed the *Renaissance*. The remarkable "closure" of cast metal, with statues in tabernacle-work, surrounding the tomb of Henry VII., is of a more Gothic character, and probably the work of a different hand. In the Temple church, Bristol, there is a curious latten or brass chandelier, consisting of a double row of leaves for sockets, which spring from pierced buttresses, inclosing S. Michael slaying the dragon, and in the apex is a figure of the Blessed Virgin, with the infant Jesus.

As regards the use of latten plate for sepulchral memorials, engraved by the burin, of which England still presents so rich a series, see BRASSES, SEPULCHRAL. Many of the minor works of a decorative kind, but not properly accessory to architecture, merit the notice of the architectural student, on account of instructive details, which often throw a valuable light on his researches. No specimen of the rich shrines, formerly existing in great number in England, has been preserved: in France, and other countries, many examples may be found which represent on a small scale the complete church, in accordance with the prevalent style of architecture. Such are the silver shrine of S. Taurin, at Evreux, and that of S. Romain, in the cathedral of Rouen, the date of both being about 1300; also a shrine preserved in the Museum of Antiquities at Rouen. A valuable example of earlier date, brought from Germany, is preserved at the Louvre, and other like shrines exist at Sens, and in many collections in France. Of sacred ornaments, wrought in precious metals, or of costly workmanship, the crosiers of William of Wickham at New College, and Bishop Fox at Corpus Christi, Oxford, are worthy of particular attention; as also the chalices and ancient plate preserved in those colleges, and at Trinity. The most remarkable specimen of enamelled work on silver, that has hitherto been noticed in any country of Europe, is the cup, (erroneously supposed to have been given by King John,) the municipal heir-loom of Lynn, in Norfolk; a work of the close of the fourteenth century. It has been represented in Carter's Sculpture and Painting, and Shaw's Specimens of Ancient Furniture.

Some remarkable specimens still exist in England of ornamental work of cast lead. The leaden coffins, recently found under the effigies of knights in the Temple church, are most curiously decorated with work of elaborate design in low relief. Several leaden fonts, ornamented with figures and foliage, deserve notice; those at Llancaut and Tidenham, Gloucestershire (Archæol. xxix. pl. iii.), were evidently cast in the same mould, and are supposed by Mr. Ormerod to be works of the

tenth century. Leaden fonts exist also at Brookland, Kent; Dorchester and Warborough, Oxfordshire; Wareham, Dorset; Walmsford, Northamptonshire; Chirton, Wiltshire; Childrey, Clewer, and Long Wittenham, Berkshire; and in other places. The stone font at Ashover, in Derbyshire, is ornamented with leaden figures of the Apostles. Examples are likewise to be seen on the continent, as at Bourg Achard, Normandy, described by Mr. Dawson Turner in his Tour, ii. 97, and the leaden font recently added to the Museum of local antiquities at Rouen, which bears a long inscription and date, about 1415. The decorative CREST, which runs along the ridge of the roof at Exeter cathedral, (see p. 151,) is of lead, but it is probably an imitation of the ancient original. The little gilded stars which are often seen on flat wooden ceilings, especially over the altar, are usually formed of lead.

METOPE, METOPSE, *Metope*, FR., *Metopa*, ITAL., Zwiſchentief, GER.: the space between the triglyphs in the frieze of the Doric order: in some of the Greek examples they are quite plain, and in others ornamented with sculpture; in Roman buildings they are usually carved with ox sculls, but sometimes with pateras, shields, or other devices, and are rarely left plain. According to the Roman method of working the Doric order, it is indispensable that the metopes should all be exact squares, but in the Grecian Doric this is not necessary.

MEZZANINE, *Entresole*, FR., *Mezzanino*, ITAL.: a low intermediate story between two higher ones.

MEZZO-RELIEVO. (See BASSO-RELIEVO.)

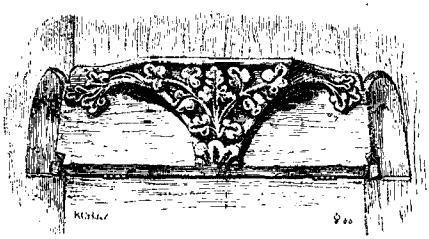
MINSTER, Munſter, Münſter, GER.: the church of a monastery, or one to which a monastery has been attached: the name is also occasionally applied to a cathedral.

". . . . a man in her *mynstre*
A masse wolde heren." Piers Ploughman's Crede, v. 1115.

"To þe *munstre* of Canterbury, as he lyþ ȝut in ssryne."
Robt. of Gloucester, p. 319.

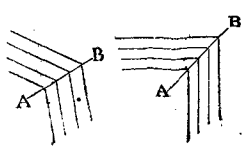
MINUTE, *Minuto,* ITAL.: a proportionate measure, by which the parts of the classical orders are regulated: it is the subdivision of the modulus, and like that, varies according to different architects. It is usually the sixtieth part of the lower diameter of the shaft of a column.

MISERERE, *Miséricorde, Patience,* FR., *Pretella,* ITAL.: the projecting bracket on the underside of the seats of stalls in churches; these, where perfect, are fixed with hinges so that they may be turned up, and when this is done the projection of the miserere is sufficient, without actually forming a seat, to afford very considerable rest to any one leaning upon it. They were allowed in the Roman Catholic church as a relief to the infirm during the long services that were required to be performed by the ecclesiastics in a standing posture. They are always more or less ornamented with carvings of leaves, small figures, animals, &c., which are generally very boldly cut; examples are to be found in almost all churches which retain any of the ancient stalls; one of the oldest remaining specimens is in Henry VIIth's chapel at Westminster, it is in the style of the thirteenth century.

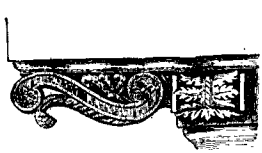


Henry VIIth's Chapel, Westminster.

MITRE: the line formed by the meeting of mouldings or other surfaces, which intersect or intercept each other at an angle, as A B.



MODILLION, *Modillon,* FR., *Modiglione,* ITAL.: projecting brackets under the corona of the Corinthian and Composite, and occasionally also of the Roman Ionic orders.



MODINATURE, FR.: the general distribution, profiles, and arrangement of the mouldings of an order, a building, or any

architectural member. This word has been employed by several French writers. Thus Chambray speaks of "la modenature des membres," (Parallele, p. 11). D. Hancarville of the "regles de la modinature," and Quatremere de Quincy uses it throughout his valuable Dictionaire de l'Architecture.

MODULUS, *Module*, FR., *Modulo*, ITAL., Model, GER.: a measure of proportion by which the parts of an order or of a building are regulated in classical architecture; it has been generally considered as the diameter, or semi-diameter, of the lower end of the shaft of the column, but different architects have taken it from different parts and subdivided it in various ways.

MONASTERY, *Monasterium*, LAT., *Monastère*, FR.: an establishment for the accommodation of a monastic fraternity or sisterhood. The term is synonymous with *convent*, and is also applied by mediæval writers to a *church*, even when parochial. (See Ducange.)

MONOPTEROS, MONOPTERAL, *Monoptere*, FR., *Monoptero*, ITAL.: Einflugel, GER.: a circular temple consisting of a roof supported on columns, without any cell.

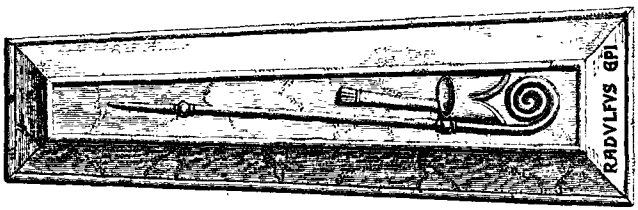
MONOSTYLE: an epithet applied by some French writers to the piers of mediæval architecture when they consist of a single shaft. Compound piers, which are made up of a group of shafts, &c., are termed POLYSTYLE by the same writers. This epithet is also employed to designate a building which is in the same style of architecture throughout.

MONOTRIGLYPH, *Monotriglyphe*, FR., *Monotriglifo*, ITAL., Einzelner Triglyph, GER.: the intercolumniation in the Doric order which embraces one triglyph and two metopes in the entablature.

MONUMENT[m], *Monument, Tombeau*[n], FR., *Monumento*, ITAL.,

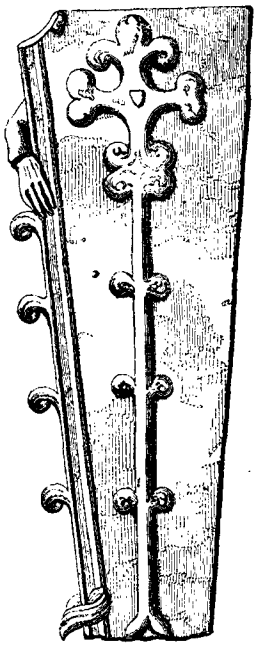
[m] This word is not necessarily confined to sepulchral memorials, but implies any edifice or work which is designed to commemorate an individual or an event, or which contributes to the embellishment of a city, or exemplifies the state of the arts at any given period. The first sense in our own language appears so completely to have absorbed the others, that the epithet *sepulchral* is now rarely employed. However, the "Monument" on Fish Street Hill commemorates the fire of London, and may serve to exemplify the second sense of the word. In the latter senses, cathedrals, palaces, and other public buildings, are termed public

Monument, Grabmal, Ger. The mausoleums and tombs of the



Bishop Ralph, Chichester Cathedral, A.D. 1123.

ancients are too well known to need mention here; but the sepulchral monuments of the middle ages are so numerous and so various, as to require more minute description and classification. The earliest tombs found in this country, which can be considered as at all of an architectural character, are the stone coffins of the eleventh[o] and twelfth centuries: the covers of these were at first simply coped (en dos d'âne), afterwards frequently ornamented with crosses of various kinds and other devices, and sometimes had inscriptions on them: subsequently they were sculptured with recumbent figures in high relief; but still generally diminishing in width from the head to the feet, to fit the coffins of which they formed the lids. Many of the figures of this period represent knights in armour



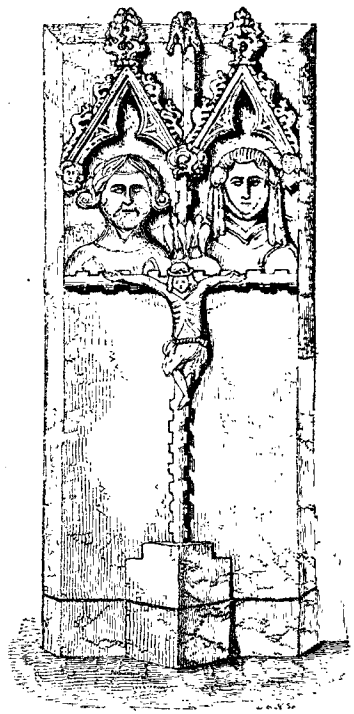
Romsey, Hampshire.

monuments and monuments of art, and the last phrase may even include pictures, sculptures, &c. In the continental language, the word has preserved a much greater degree of generality than with us. Most of the mediæval sepulchral monuments were erected soon after the death of the persons they commemorate, but in some instances the parties buried in them prepared them during their life-time; these were frequently the wealthy ecclesiastics. A few existing monuments have evidently been built long after the death of the individuals they record.

[n] *Pierre Tombale* when only a slab forming part of the pavement.

[o] There are very few remaining which are earlier than the twelfth century.

with their legs crossed; these are supposed to have been either Templars, or such as had joined, or vowed to join, in a crusade to the Holy Land. The figures usually had canopies, which were often richly carved over the heads, supported on small shafts, which ran along each side of the effigy, the whole worked in the same block of stone. This kind of tomb was sometimes placed beneath a low arch or recess formed within the substance of the church wall, usually about seven feet in length, and not more than three high above the coffin even in the centre; these arches were at first semicircular or segmental at the top, afterwards obtusely pointed: they often remain when the figure or brass, and perhaps the coffin itself, has long disappeared and been forgotten. On many tombs of the thirteenth century, there are plain pediment-shaped canopies over the heads of the recumbent effigies, the earliest of which contain a pointed trefoil-arched recess: towards the end of the century, these canopies became gradually enriched with crockets, finials, and other architectural details.



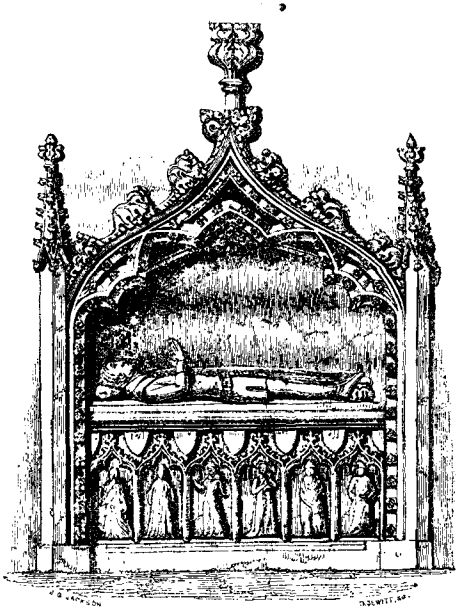
Bredon, Worcestershire.

In the reign of Edward I. the tombs of persons of rank began to be ornamented on the sides with armorial bearings, and small sculptured statues, within pedimental canopied recesses; and from these we may progressively trace the peculiar minutiæ and enrichments of every style of ecclesiastical architecture, up to the Reformation.

Altar, or table-tombs, called by Leland "high tombs," with recumbent effigies, are common during the whole of the four-

teenth century; these sometimes appear beneath splendid pyramidical canopies, as the tomb of Edward II. in Gloucester cathedral, Hugh le Despenser and Sir Guy de Brian, at Tewkesbury, or flat testoons, as the tombs of Edward III. and Richard II. at Westminster, and Edward the Black Prince at Canterbury. Towards the middle of the thirteenth century the custom commenced, and in the earlier part of the fourteenth prevailed, of inlaying flat stones with brasses; and sepulchral inscriptions, though they had not yet become general, are more frequently to be met with. The sides of these tombs are sometimes relieved with niches, surmounted by decorated pediments, each containing a small sculptured figure; sometimes with arched panels filled with tracery. Other tombs, about the same period, but more frequently in the fifteenth century, were decorated along the sides with large square panelled compartments, richly foliated or quatrefoiled, and containing shields. (Plate 137.)

Many of the tombs of the fifteenth and sixteenth centuries appear beneath arched recesses, fixed in, or projecting from the wall, and inclosing the tomb on three sides; these were constructed so as to form canopies, which are often of the most elaborate and costly workmanship; they are frequently flat at the top, particularly in the later period. These canopies were sometimes of carved wood, of very elaborate workmanship: and sometimes the altar-tomb of an earlier date was at a later period enclosed within



S. Stephen's, Bristol.

a screen of open-work, with a groined stone canopy, and an upper story of wood, forming a mortuary chapel or chantry, as the shrine of S. Frideswide at Christ Church, Oxford.

In the early part of the sixteenth century, the monuments were generally of a similar character to those of the preceding age; but alabaster slabs with figures on them, cut in outline, were frequently used. The altar-tombs with figures in niches, carved in bold relief, were also frequently of alabaster, which was extensively quarried in Derbyshire. Towards the middle of this century the Italian style of architecture had come into general use; Wade's monument, in S. Michael's church, Coventry, 1556, is a good example of the mixture of the two styles which then prevailed.

In the two following centuries, every sort of barbarism was introduced on funeral monuments; but the ancient style lingered longer in some places than in others. The tomb of Sir Thomas Pope, founder of Trinity college, Oxford, who died in 1558, in the chapel of that society, shews the altar-tomb in its debased form, after the true era of Gothic architecture had passed away[p].

"Jeo devys—mon corps d'estre enterré en l'esglise Saint Pancratz de Lewes en une arche pres del haut autier a la partie senestre quele jeo ay fait faire."

Test. Sire Johan Counte de Warrene, A.D. 1347. Test. Ebor., p. 42.

"Lego—corpus meum sepeliendum in ecclesiâ meâ Cathedrali Dunelm. ex parte australi, in quodam tumulo pro me specialiter ordinato."

Test. Thomæ (Hatfield) Dunelm. Episcop. A.D. 1381. Test. Ebor., p. 121.

"Lego—corpus meum ad sepeliendum in Ecclesiâ Dunolmensi, inter duas columpnas ex parte boreali chori sive presbyterii ipsius ecclesiæ, ubi monumentum meum jam noviter ordinavi."

Test. Walteri (Skirlawe,) Episc. Dunelm. A.D. 1403. Test. Ebor., p. 307.

MONYAL. (See MULLION.)

MOORISH ARCHITECTURE. (See ARABIAN.)

MOSAIC WORK, *Mosaique*, FR., *Musaico*, ITAL., Moſaiſche Arbeit, Moſaik, GER.: ornamental work formed by inlaying small

[p] The limits of this work do not admit of more than a brief mention of some of the principal varieties of the monuments of the middle ages; the reader is referred for more full information to Gough's Sepulchral Monuments, and the valuable "Glympse" by Mr. Bloxam, from which the above account is principally extracted.

pieces, usually cubes, of glass, stone, &c. It was much used by the ancients in floors, and on the walls of houses, and many specimens which have been discovered are exceedingly beautiful; some of these are of very fine execution, and by the introduction of different-coloured materials are made to represent a variety of subjects with figures and animals; others are of coarser execution, and exhibit only architectural patterns, such as frets, guilloches, foliage, &c.; numerous examples have also been found among the remains of Roman buildings in this country, but they are inferior to many discovered in other parts of Europe, as at Aldborough, Yorkshire; Bignor, Sussex; Cirencester, Gloucestershire; Mansfield, Woadhouse, Notts; Caerwent, Monmouthshire; Northleigh and Banbury, Oxfordshire; and other places[q]. In the middle ages this kind of work continued to be used in Italy and some other parts of the continent, and was applied to walls and vaults of churches; in England it was never extensively employed, though used in some parts of the shrine of Edward the Confessor, on the tomb of Henry III., and in the paving of the choir at Westminster abbey, and Becket's crown at Canterbury, where curious patterns may be seen; also altar platforms in Fountain's abbey, and S. Margaret's, Ripon, Yorkshire. Mosaic work is still executed with great skill by the Italians.

MOULD, Mold or Templet, *Moule*, FR., *Modano*, ITAL., Gießform, GER.: the model or pattern used by workmen, especially by masons, as a guide in working mouldings and ornaments: it consists of a thin board or plate of metal cut to represent the exact section of the mouldings, &c., to be worked from it[r].

> "If any mason made a *molde* therto,
> Muche wonder it were."
>
> Piers Ploughman's Vision, 7274.

[q] Excellent representations of pavements of this kind, discovered in England, have been published by Fowler and Lysons. A very valuable and beautiful work on the mosaic pavements of Italy has been published by Mr. Digby Wyatt.

[r] William of Sens, who was employed as architect in the rebuilding of the choir of Canterbury cathedral, after the fire in 1174, is recorded to have provided moulds for the masons. "*Formas* quoque ad lapides formandos his qui conveneran[t] sculptoribus tradidit."—Gervase, Twysd. X Script. col. 1291.

"j tabula et sarracione ejusdem pro *muld'* vj^{d}."

Hist. Dunelm. Scrip. tres, cccxxv.

"Item, paid to John Cole, master mason of the broach, for making *molds* to it, by four days, 2*s.* 5*d.*" Accounts of Louth Spire, Archæol. x. 72.

"bordis empt' pro *moldis* cementariorum faciendum."

Ely Sacrist Roll, 16 E. II.

"Et (les ditz Masons) feront la dite *table* (tablet or string-course) selonc le purport d'une *fourme* et *molde* faitz par conseil de Mestre Henri Zeneley deliverez as ditz Masons par Watkin Waldon son Wardein."

Indenture for alterations of Westminster Hall, 1395.

A *mould* is also the entire group or set of *mouldings* with which any architectural member is furnished, as *arch-mould, jamb-mould,* &c. For example, Plate 128 fig. 4 shews the *pier-arch mould* of the nave of Winchester, which is composed of a series of eighteen or twenty *mouldings.* William of Worcestre describes the mouldings of the north door of S. Stephen at Bristol, by giving a list of their names in order, to the number of twenty-four, as "a cors wythoute, a casement a bowtelle, a felet . . ." and so on, which has been shewn to correspond exactly to the door as it at present exists[s], and to the diagram in the original manuscript. Underneath this diagram is a title in which the whole group is termed the "*jamb-mould.*"

"Thys ys the *jame moold* of the porche dore yn the north syde of the chyrch of Seynt Steuyn." William of Worcestre, p. 220.

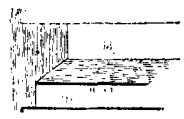
Moulding, *Moulure,* Fr., *Modanatura,* Ital., Glied, Einfaſſung, Rand, Ger.: a general term applied to all the varieties of outline or contour given to the angles of the various subordinate parts and features of buildings, whether projections or cavities, such as cornices, capitals, bases, door and window jambs and heads, &c. The regular mouldings of classical architecture are, the *fillet,* or *list;* the *astragal,* or *bead;* the *cyma reversa,* or *ogee;* the *cyma recta,* or *cyma;* the *cavetto,* or *hollow;* the *ovolo,* or *quarter-round;* the *scotia,* or *trochilus*[t]; the *torus,* or *round:* each of these admits of some variety of form, and there is considerable difference in the manner of working them between the

[s] See Willis' Architectural Nomenclature, p. 5. The door is now situated on the south side of the church.

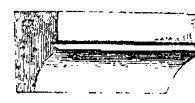
[t] The old English name for this moulding is *casement,* by which it was known during the prevalence of Gothic architecture.

Greeks and Romans. They are represented at Plate 110. The mouldings in classical architecture are frequently enriched by being cut into leaves, eggs and tongues, or other ornaments, and sometimes the larger members have running patterns of honeysuckle or other foliage carved on them in low relief; the upper moulding of cornices is occasionally ornamented with a series of projecting lions' heads.

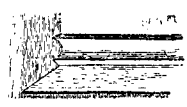
In middle age architecture, the diversities in the proportions and arrangements of the mouldings are very great, and it is scarcely possible to do more than point out a few of the leading and most characteristic varieties[u]. In the Norman style the mouldings consist almost entirely of rounds and hollows, variously combined, with an admixture of splays, and a few fillets (Plate 111); the ogee and ovolo are seldom to be found, and the cyma recta scarce ever: in early work very few mouldings of any kind are met with, and they are worked very shallow, and it is not till the style is considerably advanced that they become numerous; as they increase in number, their size is, for the most part, proportionably reduced and their workmanship improved. One of the most marked peculiarities of Norman architecture is the constant recurrence of mouldings broken into zigzag lines; it has not been very clearly ascertained at what period this kind of decoration was first introduced, but it was certainly not till some considerable time after the commencement of the style; when once adopted, it became more common than any other ornament, and it is frequently used in great profusion; it may be made to produce great variety of effect by



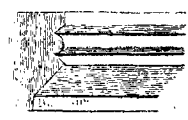
Binham, Norfolk.



Norwich Cathedral.



Peterborough Cathedral.



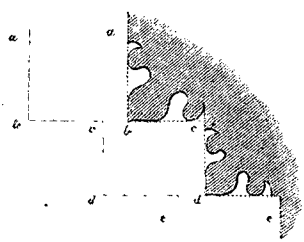
Peterborough Cathedral.

[u] Additional information on the subject of mouldings will be found in the articles on Capital, Base, and Impost, and also in those on each of the styles of middle age architecture, Norman, Early English, Decorated, and Perpendicular. See also Plate 63.

changing the section of the mouldings and placing the zigzags in different directions (Plate 114): about the same time that the zigzag appeared, other ornaments of various kinds were introduced among the mouldings, and are frequently met with in great abundance; two of the most marked are the billet, and a series of grotesque heads placed in a hollow moulding, with their tongues or beaks lapping over a large bead or torus; but of these ornaments there are many varieties, and the other kinds are incalculably diversified; numerous specimens of all these methods are given in Plates 111 to 120[x].

Square Billet, Ardenne Abbey, Normandy.

In the Early English style, the mouldings become lighter, and are more boldly cut than in the Norman; the varieties are not very great, and in arches, jambs of doors, windows, &c., they are very commonly so arranged that if they are circumscribed by a line drawn to touch the most prominent points of their contour it will be found to form a succession of rectangular recesses, as a. b. c. d. e[y]; they generally consist of alternate rounds and hollows, the latter very deeply cut, and a few small fillets; sometimes also splays are used: there is considerable inequality in the sizes of the round mouldings, and the larger ones are very usually placed at such a distance apart as to admit of several smaller between them; these large rounds have frequently one or more narrow FILLETS worked



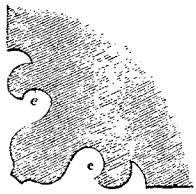
Salisbury Cathedral.

College Church, Brackley.

[x] Names (some of which are very fanciful, as will be seen by referring to the Plates) have been given to many of these, but the classes of ornaments, as well as the individual examples in each of those classes, are so endlessly varied that no nomenclature can be applied to them that will convey any clear idea of their form and character.

[y] This arrangement of the mouldings also prevails in the Norman style.

on them, or are brought to a sharp edge, or *keel*, in the middle, as at Haddenham, Great Haseley, &c. (Plates 120—122); the smaller



rounds are often undercut, with a deep cavity on one side, e. e.; and the round and hollow members constantly unite with each other without any parting fillet or angle. The ornaments used on mouldings in this style are not numerous, and they are almost invariably placed in the hollows; the commonest and most characteristic is that which is known by the name of the tooth-ornament, which usually consists of four small plain leaves united so as to form a pyramid, but it is sometimes worked differently, and at the west door of S. Cross church, Hampshire, and the chancel-arch of Stone church, Kent, is composed of small bunches of leaves; these ornaments are commonly placed close together, and several series of them are frequently introduced in the same suit of mouldings: the other enrichments consist chiefly of single leaves and flowers, or of running patterns of the foliage peculiar to the style[z]. (Plates 123, 124.)

The Decorated mouldings are more diversified than the Early English, though in large suits rounds and hollows continue for the most part to prevail; the hollows are often very deeply cut, but in many instances, especially towards the end of the style, they become shallower and broader; ovolos are not very uncommon, and ogees are frequent; splays also are often used, either by themselves or with other mouldings; fillets placed upon larger members are abundant, especially in the early part of the style, and a round moulding, with a sharp projecting edge on it, arising from one half being formed from a smaller curve than the other, is frequently used; this is characteristic of Decorated work, and is very common in stringcourses; when used horizontally the

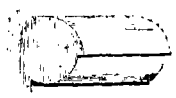
Broughton Church, Oxon.

Broughton Church, Oxon.

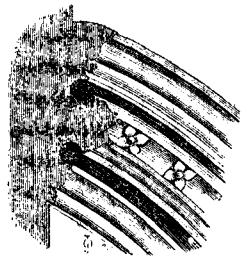
Middleton Cheney, Oxon.

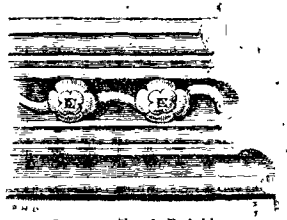
[z] This is described in the article Capital.

larger curve is placed uppermost: there is also another moulding, termed the swelled CHAMFER, convex in the middle and concave at each extremity, which, though sometimes found in the Perpendicular style, may be considered as generally characteristic of the Decorated. Fillets are very frequently used to separate other members, but the rounds and hollows often run together as in the Early English style. (Plates 125, 126.) The enrichments consist of leaves and flowers, either set separately or in running patterns, figures, heads, and animals, all of which are generally carved with greater truth than at any other period: shields, also, and fanciful devices, are sometimes introduced: the varieties of foliage and flowers are very considerable, but there is one, the BALL FLOWER, which belongs especially to this style, although a few examples are to be found of earlier date; this is a round hollow flower, of three petals, enclosing a ball. (Plate 21.)


Chacombe, Northants.

The swelled chamfer.


Dorchester Church, Oxfordshire.

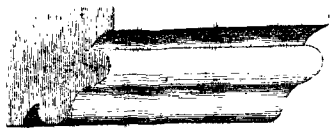

Steventon Church, Berkshire.

In the Perpendicular style, the mouldings are generally flatter and less effective than at an earlier period, and in many respects resemble classical forms: one of the most striking characteristics is the prevalence of very large, and often shallow and elliptical, hollows; these sometimes occupy so large a space as to leave but little room for any other mouldings; the hollows and round members not unfrequently unite without any line of separation, but the other members are parted either by quirks or fillets; the most prevalent moulding is the ogee, but rounds, which are often so small as to be only beads, are very abundant, and it is very usual to find two ogees in close contact,

Balliol College, Oxford.

the convex sides next each other[a]. This combination has been termed a *brace moulding*. There is also an undulating moulding, which is common in abacuses and dripstones, peculiar to the Perpendicular style, especially the latter part of it; and another, indicative of the same date, which is concave in the middle and round at each extremity, is occasionally used in door jambs, &c., as at S. Mary Overee. In Perpendicular work small fillets are not so abundantly placed upon larger members as in Decorated and Early English; splays also are much less frequent than in the earlier styles, but a more extensive use is made of shallow hollows. (Plates 128, 129.) The ornaments used in the mouldings are running patterns of foliage and flowers; detached leaves, flowers, and bunches of foliage; heads, animals, and figures, usually grotesque; shields, and various heraldic and fanciful devices (Plate 130); the large hollow mouldings, when used in arches or the jambs of doors and windows, sometimes contain statues with canopies over them.

The Brace moulding.



S. Mary Overee, Southwark, c. 1480.

In Normandy and the adjacent parts of France, as late as to the end of the Decorated style, the mouldings do not differ materially from those of England, although there is often less variety in large suits, the same members being many times repeated; it is also very usual when capitals and bases are applied to the round mouldings in the jambs of doors and windows, &c., so as to convert them into shafts, to find that no change is made in their forms above the capitals, while in England the mouldings above and below the capitals are seldom the same. In general, however, mouldings are much less used in France than in England, the openings of windows especially are commonly cut straight through the wall, or slightly splayed,

[a] In the Decorated style ogees are occasionally found placed in the same way as at Howden, Plate 125.

without any mouldings whatever. A space of blank wall intervenes between the opening and the mouldings which are carried round the verge of the bay in which the window is placed; the rich suits of mouldings with which the arches and jambs of windows are commonly enriched in England, are almost unknown in France. The doorways are more frequently ornamented with suits of mouldings, but even in these sculpture is the favourite ornament. The richly moulded lancet windows of the Early English style are unknown in France. When the Flamboyant style was introduced, a considerable change took place in the character of the mouldings, which is described in the article on that style of architecture. (Plate 131.)

Mould-stones often occur in old contracts, e. g. "17 de *muldestones* pro fenestris eccæ. parochialis." Ely Roll, 26 E. III. Probably large and picked stones for those parts of the building which were to have mouldings cut upon them, as window and door jambs, &c.

Mud-wall. (See Cob-wall[b].) Mud was commonly used for mortar in various districts.

"Et soluti Willielmo Guby et 44 sociis . . . pro factura unius muri prope coquinam . . . . Et puellis duabus portantibus *luteum* ad idem opus."

Durham Household Book, p. 81.

"Solut. diversis laborar. pro factura ij perticat. muri ex parte occiden. gardini vocat. *mudwall* inter Savoie et hospit. Episcopi de Carlehull."

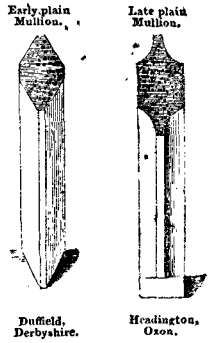
Accts. of the Manor of the Savoy, temp. Rich. II. Archæol., vol. xxiv. p. 313.

Mullion[c], Munnion, Monyal, Moynal, Moynicle, Moynel, Monion, *Meneau*, Fr., *Stipito*, Ital., Fenſter-pfoſte, Ger.: the slender pier which forms the division between the lights of

[b] A curious evidence of the late use of mud walls, even in the immediate vicinity of London, is afforded by the lease in the possession of Rich. Almack, Esq., of Long Melford, from Francis, earl of Bedford, to Sir William Cecil, afterwards Lord Burleigh, dated 7 Sept., 12 Eliz., 1570, of a portion of the pasture commonly called the Covent garden, in Westminster, described as fenced on the east next the high way leading from "Stronde" to S. Giles in the fields, and on the south next the garden of the inn called the White Hart, in the Strand, by walls of mud or earth.

[c] Apparently derived from the French "*moyen*, qui est au milieu," for the old form of moyen is *meian* or *menel*, and the documents shew that the original form of mullion was *monial*. (See Willis, Arch. Nomen., p. 47.)

windows, screens, &c., in Gothic architecture[d]. Mullions can scarcely be called of earlier date than the Early English style, for though windows are not unfrequently used in couplets, and sometimes in triplets, in Norman work, they are almost invariably separated by small shafts, or by piers too massive to be called mullions (Plates 228—231); Early English windows also are often separated by piers (Shipton and Wimborne, Plates 229, 238), but in numerous instances they are placed so close together that the divisions become real mullions, and from the date of the introduction of tracery they are universal. In unglazed windows, such as those in belfries, and in cloisters and triforial tracery, single shafts are sometimes used in place of mullions in the Early English style, and perhaps occasionally in the Decorated, as at Norwich cloister (Plate 11); in open screen-work they appear to prevail in both these styles, and examples of Decorated date are by no means uncommon. (Plates 182, 183.) The mouldings of mullions are extremely various, but they always partake of the characteristics of the prevailing style of architecture; in rich Early English and Decorated work they have frequently one or more small shafts attached to them which terminate at the level of the springing of the arch, and the mouldings in the tracery (where tracery is used) over the capitals of the shafts are generally different from those below; but in very numerous instances mullions, in both these styles, have plain splays only and no mouldings, and many of Decorated date have shallow hollows instead of splays at the sides; in Perpendicular work a plain mullion of this last mentioned kind is extremely common: after the introduction of the Perpendicular style shafts are rarely found on mullions, though bases are sometimes worked at the bottoms of the principal mouldings, an



[d] The horizontal divisions across the lights of windows, &c., so common in the Perpendicular style, are called transoms. The divisions in panellings, both in stone and wood work, that are made with tracery and mouldings, resembling windows, are usually called mullions.

arrangement which is also occasionally found in earlier work, and most abundantly in the Flamboyant style of France. (Plate 136, and the various plates of windows[e].)

"The olde *monyalls* of them (the wyndowes) new stopped w^t tymber."
Reparacions in the Tower, t. Hen. VIII. Bayley, Appendix, vol. i. p. xviii.

"ye postes or *monyelles* of euery wyndowe was gylte." Hall's Chronicle, p. 605.

"Are the lights and windows of your church and chancell clear, not dammed up, well *monioned*, well glased, and kept clean?"
Bp. Montagu's Articles of Inquiry, 1638.

"In 80 pedes *monialium* empt. 26*s.* 8*d.* pro pede 4*d.*" Ely Sacrist Roll, 31 E. III.

"180 feet of Caen stone wrought for *moynielles*." .... "two layers of stone working on the east gable and *moynels*." S. Stephen's Chapel. Smith, 184. 207. 209.

MULTIFOIL ARCH, *arc polylobé*, FR.: a foil-arch of which the foils are so numerous, that it is thought unnecessary to specify their number. (See FOIL.)

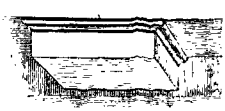
Multifoil Arch.

MUNTIN, *montant*, FR.: any upright piece in a framing. This word is often confounded with the former one, *monial* or *mullion*, which it somewhat resembles. English joiners apply the term *muntin* to the intermediate upright bars of framing, and call the outside uprights STYLES.

"Six pieces of timber called *mountaynes*." Smith, Westminster, 207.

"Orthostatæ .... contreforts, *montants*. The side beames or postes in an house standing upright: also the stones in masonry bearing the like stresses and so placed." Higins, Junius, 212.

MUTULE, *Mutule, Corbeau*, FR., *Modiglione*, ITAL., Sparrenkopfe, Hauptbalkenköpfe, Dielenköpfe, GER.: a projecting block worked under the corona of the Doric cornice, in the same situation as the modillions in the Corinthian and Composite orders; it is often made to slope downward towards the most prominent part, and has usually a number of small guttæ, or drops, worked on the underside.

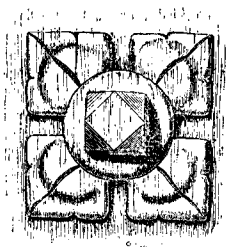


MYNCHERY, the Saxon name for a nunnery: nuns were sometimes called mynches, (Fabyan uses "menchon,") from the Anglo-Saxon mynecene, *monialis*. This word is still retained

[e] A single mullion crossed by a transom, in a rectangular window, is termed in French *croisillon*.

and applied to the ruins of such buildings in some parts of the country, as the mynchery at Littlemore, near Oxford.

NAIL, *Clou*, Fr.: in middle age architecture the heads of the nails were very frequently made ornamental, and varied to some extent during the prevalence of the different styles; they will be found described under Door and Ironwork.



Nail-head on a wooden quatrefoil, at Coleshill, Warwickshire.

"1400 bordnayles, . . . 60 spykyngs . . . et 400 takketts . . . emptis de Edwardo Dennynge." Durham Household Book, 1533. p. 257.

Naos, the inner part of a temple. (See Cell.)

Narthex. In the early Christian churches a division within the church to which the catechumens and penitents were admitted: it was near the entrance, and divided from the rest of the church by a railing or screen. "In a larger sense there was another ante-temple, or *narthex*, without the walls, under which was comprised the vestibulum, or outward porch, then the atrium, or area, the court leading from that to the temple, surrounded with porticos or cloisters. In the middle of which was commonly a fountain or cistern of water, for people to wash their hands and face before they went into the church[f]."

Nave, *Nef*, Fr., *Nave di Chiesa*, Ital., Schiff, Ger.: the part of a church westward of the choir in which the general congregation assemble[g]; in large buildings it consists of a central division, or body, with two or more aisles, and there is sometimes a series of small chapels at the sides beyond the aisles; in smaller buildings it is often without aisles, but has sometimes two, or more, and sometimes one[h]. In cathedral and conventual churches the nave

[f] Bingham, book viii. chap. iv. treats of the interior narthex, the parts and uses of it.

[g] William of Worcester once uses the phrase "Navis chori," to express the body or central part of the choir of a church. On the continent the terms *navis*, *nef*, &c., are employed in the general sense of our *aisle*. See p. 9 above.

[h] It is not common in this country to find village churches with more than two aisles; that at Yelvertoft, Northamptonshire, has three. The naves of the churches at Caythorpe, Lincolnshire, and Hannington, Northamptonshire, are without aisles, but have a row of pillars and arches down the middle.

was generally, if not always in this country, separated from the choir by a close screen, which in most instances still remains; on the western side of this, next the nave, one or more altars were occasionally placed, as at S. Alban's abbey, Durham cathedral, and the church of Fotheringhay, Northamptonshire, and an altar is recorded to have stood in a corresponding situation at Canterbury cathedral, previous to the fire in 1174; the same arrangement appears also to have been formerly common in France, though, with but very few exceptions, the old screens have been removed to make way for light open partitions[i]. Some naves have apses or chapels at the west end containing altars, as at the cathedral of Nevers, and two churches at Falaise, in France, and at the cathedral of Worms; the same was also the case at Canterbury cathedral before the nave was rebuilt by Archbishop Lanfranc at the end of the eleventh century[k]. Previous to the Reformation the pulpit was always placed in the nave, as it still is in Roman Catholic churches on the continent; the font also stood there, usually near the west end, sometimes in the middle, and sometimes in an aisle or adjoining one of the pillars. For the peculiar uses of the nave in the early Christian Church, see Bingham, viii. v.

"Ab hac (the central tower at Canterbury) versus occidentem *navis* vel aula est ecclesiæ, subnixa utrinque pilariis octo, hanc *navem* vel aulam finiunt duæ turres sublimes, cum pinnaculis deauratis." Gervase Script. decem, col. 1293.

Neck. The plain part at the bottom of a Roman Doric or other capital, between the mouldings and the top of the shaft. (See Collarino and Hypotrachelium.)

Neck-moulding. The ring-like moulding which separates the capital from the shaft. In the Roman and Italian orders, a single astragal (sometimes carved into beads,) above the cincture

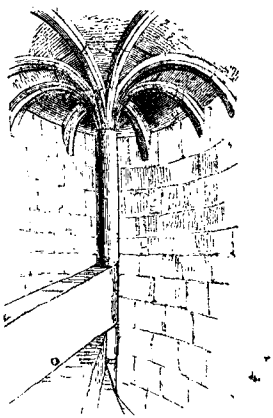
[i] At the cathedral of Bayeux, where there is a close screen between the nave and choir, a moveable altar is erected on the western side of it at certain times, and a mass said for the benefit of the congregation: it is very probable that a similar plan may have been formerly adopted in other churches where the choir was parted from the nave in the same way.

[k] The galilee at Durham, although a chapel at the west end of the nave, is an entirely distinct building, the communication between them being by doorways; the chapels mentioned in the text are open to the nave.

is universally employed in this position; and this is also commonly used in the Norman. But in the subsequent styles, a more complex moulding is sometimes placed in this position. See the plates of capitals, (Plates 44 to 52.)

NERVES, *Nervures*, FR., a term sometimes applied to the ribs and mouldings on the surface of a vault, but it is not technical.

NEWEL, Noel, Nowel, or Nuel, *Noyau d'escalier*, FR., Spindel, GER.: the central column round which the steps of a circular staircase wind; in the northern parts of the kingdom it is sometimes continued above the upper step to the vaulting of the roof, and supports a series of ribs which radiate from it, as at Peterborough cathedral, Carlisle cathedral, Belsay, Warkworth, Alnwick, and Edlingham castles, Northumberland. The term is also used for the principal post at the angles and foot of a staircase.



Belsay Castle.

"13 stones of Reygate for the work called "*nowells*" for the same *vice*."
Westminster Roll. 1365, Brayley's Houses of Parliament, 188.

"*Noyau*, the *nuell*, or *spindel* of a winding staire." Cotgrave.

NICHE, or TABERNACLE, *Zotheca*, LAT.[1], *Niche*, FR., *Nicchia*, ITAL., Niſche, GER.: a recess in a wall for a statue, vase, or other erect ornament[m]: among the ancients they were sometimes square, but oftener semicircular at the back, and terminated in a half dome at the top; occasionally small pediments were formed over them, which were supported on consoles, or small columns or pilasters placed at the sides of the niches, but they were frequently left plain, or ornamented only with a few mouldings. In middle age architecture such recesses were called TABERNACLES,

[1] See Quartremere de Quincy, Dictionnaire d' Arch.

[m] In the buildings of the ancients, recesses, that must in fact have been niches, were doubtless sometimes introduced for other purposes: in Gothic architecture they are abundant; lockers, sedilia, piscinas, &c., must be considered as niches, although from their having distinctive names they are not alluded to under this term.

and Inigo Jones applies this term to the niches of classical architecture, (Leoni's Palladio, vol. ii. pp. 47, 50,) which shews how completely universal this term had become, when it was superseded by the Italian *nicchia.* They were also called *measons*[n] (*maisons*), HABITACLES, HOVELS, or HOUSINGS. (See TABERNACLE.)

NIGGED ASHLAR, stone hewn with a pick, or pointed hammer, instead of a chisel: this kind of work is also called "hammer-dressed."

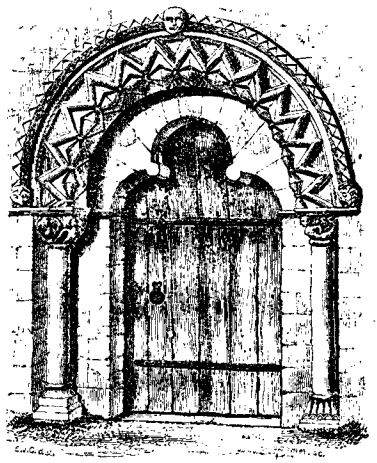
NORMAN ARCHITECTURE, *Architecture romane,* FR.: the style introduced into this country at the time of the Conquest by the Normans, in 1066: in the early stages it was plain and massive, with but few mouldings, and those principally confined to small features, such as strings, imposts, abacuses, and bases, the archways being either perfectly plain or formed with a succession of square angles; the capitals of the pillars, &c., were for the most part entirely devoid of ornament (Plate 14): as the style advanced, greater lightness and enrichment were introduced, and some of the later specimens exhibit a profusion of ornaments[o]. (Plate 16, 45, &c.) The mouldings were but little varied, and consisted principally of rounds and hollows, with small fillets and sometimes splays intermixed. A very common mode of decorating buildings in this style was with rows of small shallow niches, or panels, which were often formed of intersecting arches, and some of them were frequently pierced to form windows. The doorways (Plates 71 to 75) were often very deeply recessed, and had several small shafts in the jambs, which, when first introduced, were cut on the same stones with the other parts of the work and built up in courses,

[n] "Et les ditz Masons ferront *Measons* pur xii Images, cest assavoir vi a lune coste et vi al autre coste." Contract for the marble work of the tomb of Richard II. and his queen, 18 R. II. Rymer, Fœd.

[o] The ornaments used in Norman architecture are much too numerous and too variable to be particularized; some of them are referred to under MOULDINGS: see also CAPITAL. The surfaces of walls were sometimes ornamented with interlacing or checkered patterns, and other small enrichments or flowers carved on the stones, and occasionally the stones were cut into various shapes to effect the same object. (See DIAPER.)

but at the latter end of the style they were frequently set separately like the Early English, and occasionally were also banded[p]; in many doorways, especially small ones, the opening reached no higher than the level of the springing of the arch, and was terminated flat, the tympanum or space above it being usually filled with sculpture, or other ornament. The windows (Plates 224, 225) were not usually of large size, and in

S. Peter's, Norwich.



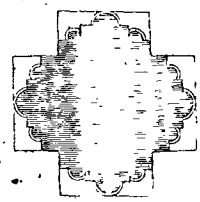
Nateley, Hampshire.

general appearance resembled small doorways; they had no mullions but sometimes they were arranged in pairs (not unfrequently under a larger arch), with a single shaft between them; towards the end of the style they were occasionally grouped together in threes, like the Early English[q]. The pillars at first were very massive, but subsequently became much lighter; they were sometimes channelled, or moulded in zigzag or spiral lines, as at Durham cathedral; in plan they differed considerably, though

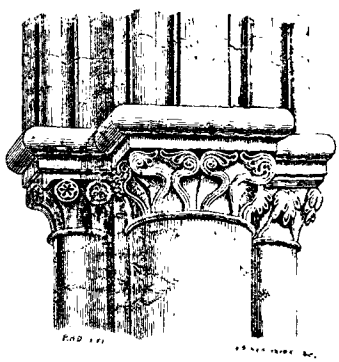
[p] Occasionally, in late buildings of this style, the large pillars are banded, as at S. Peter's church, Northampton.

[q] There are a few Norman circular windows; that at the south end of the eastern transept of Canterbury cathedral appears to be of this style; another example of late date has existed at the west end of Iffley church, Oxon.; both these appear never to have had any tracery; at the east end of Barfrestone church, Kent, is a fine specimen with good tracery of transition character; (see Plate 262;) and another in the Temple church, London.

not so much as in some of the later styles (Plates 23, 147, 149); the commonest forms were plain circles, or polygons, sometimes with small shafts attached, and a cluster of four large semicircles with smaller shafts in rectangular recesses between them. The buttresses were most commonly broad, and of small projection, either uniting with the face of the parapet, or terminating just below the cornice; sometimes they had small shafts worked on the angles, and occasionally half-shafts were used instead of buttresses. Spires and pinnacles were not used in this style, but there are some turrets, of rather late date, which have conical tops, as at the west end of Rochester cathedral, and in Normandy several small church towers have steep pyramidal stone roofs[r] (Plates 214, 215). It was not till towards the end of the Norman style that vaulting on a large scale was practised; at an early period the aisles of churches were vaulted with plain groining without bosses or diagonal ribs, but the main parts had flat ceilings, or were covered with cylindrical vaults, as at the chapel in the White Tower of London[s]. The Norman arch was round, either semicircular or horse-shoe, and sometimes the im-



S. George de Bocherville, Normandy.



God's House, Southampton.

[r] These high pointed roofs were certainly the forerunners of spires, and are not unfrequently so called, but they are scarcely acute enough to deserve the name. At the village of Beaulieu [?] adjoining the town of Losches, in Touraine, is a tower with a good, though not very lofty, octagonal spire, apparently of this date.

[s] One of the earliest instances of groining on a large scale in England that can be referred to, is the choir of Canterbury cathedral, the rebuilding of which commenced immediately after the fire in 1174; this work was carried on under the direction of a Frenchman, Will. of Sens, and is somewhat more advanced towards the succeeding style than most buildings of that period. In Normandy there are large late Norman groined vaults, in the church of Lessay, the south transept of that of Montivilliers, S. Etienne and Ste. Trinité at Caen, the choir of S. George de Bocherville, and also the choir of the desecrated church of S. Nicolas, at Caen.

post moulding or capital was considerably below the level of the springing, and the mouldings of the arch were prolonged vertically down to it; this arrangement was common in the arches round the semicircular apses of churches, as at S. Bartholomew's, in West Smithfield, London; it was not till the middle of the twelfth century, that the pointed arch was introduced, but some buildings erected at this period retained the Norman characteristics in considerable purity. The best example in the kingdom of an early ecclesiastical structure in this style is the chapel in the White Tower of London; later specimens are to be found in very many of our cathedrals and parish churches; the churches of Iffley, Oxon, and Barfrestone, Kent, are striking examples of late date; the latter of these shews considerable signs of the near approach of the Early English style.

NOSING. The prominent edge of a moulding, or drip; the term is used principally to describe the projecting moulding on the edge of a step.

CULUS, *Oeil, Rose,* FR.: a round window. (See Plates 261, 262.) It was sometimes simply termed an O.

"In viij crosbarres factis pro les *oes* superioris istoriæ."

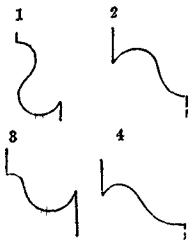
Ely Roll, 13 E. III.

OCTOSTYLE, *Octostyle,* FR., *Ottastilo,* ITAL., Achtsäulig, GER.: a portico having eight columns in front.

OFF-SET. (See SET-OFF.)

OGEE, *Odiif,* DUTCH, *Doucine, Gueule, Talon,* FR., *Gola,* ITAL., Kehlleiſten, GER.: a moulding formed by the combination of a round and hollow, part being concave and part convex. In classical architecture ogees are extensively used. (See CYMA.) In Gothic architecture also ogees are very abundantly employed; they are almost invariably quirked: in Norman work they are very rarely found, and are less common in the Early English than in either of the later styles. This moulding, the mediæval name of which was RESSANT, assumed different forms at different periods, and the variations, although not sufficiently constant to afford conclusive evidence of the date of a building, often impart

very great assistance towards ascertaining its age; fig. 1. is Early English; fig. 2. is used at all periods, but less frequently in the Early English than in the other styles; fig. 3. is Decorated; fig. 4. is late Perpendicular.



Ogee-arch, *arc en accolade*, Fr.: a pointed arch, the sides of which are each formed of two contrasted curves. (See Arch, fig. 18.) The French *ogive* describes an ordinary pointed arch, and has no relation to the inflected curves of arches or mouldings to which our *ogee* belongs.

Oillets, Oillettes, Oplets, small openings, or loop-holes, sometimes circular, extensively used in the fortifications of the middle ages, through which missiles were discharged against assailants. (See Loop-hole.)

"*Olyet*, hole yn a walle, Foramulum." Prompt. Parv. circa 1440.

"With caste of quarell and with shote of bowe
Through *Olyettes*." Lydgate's Boke of Troye.

Opisthodomus, *Opisthodome*, Fr.: the enclosed space in the rear of the cell of a Greek temple, called by the Romans posticum.

Oratory, *Oratoire*, Fr., *Oratorio*, Ital.: a small private chapel or closet set apart for the purposes of devotion, such as commonly existed in the better class of dwellings previous to the Reformation, and is still often used by Roman Catholics. The small chapels attached to churches were also often called by the same name.

"Prohibemus quoque ne infra fines parochiarum vestrarum aliquis ecclesiam vel *oratorium* absque diocesani Episcopi et vestro assensu edificare præsumat." Confirmation of the Privileges, &c., of the Church of Durham by Pope Urban III. Hist. Dunelm. Scrip. tres, lviij.

"In capella sive in *oratorio* domini Stephani de Thorp." Test. Will. Hoghfeld de Swyn, 1403. Test. Ebor. 326.

"passed into a secret *oratore*,
Where she might wepe her woful destiny." Chaucer, fo. 194.

"They made fyrste by the hyghe aultere,
By great deuyse, a lyttel *oratorye*." Lydgate's Boke of Troye.

Orb, (from the Norman French *orbe* "qui est cachè, secret, privée de quelque chose, aveugle," *Orbus*, Lat.,) a blank window or panel. (See Willis' Nomencl. 53.) The indenture for the tomb of King Richard II. and his queen in Westminster abbey,

covenants that there shall be niches for statues on each side, having *orbs* between them to match.

"Et les ditz masons ferront measons (maisons) pur xii images, c'est assavoir vi a l'une coste et vi a l'autre coste du dite tombe, et le remenaunt du dite tombe sera fait ove (avec) *orbes* accordauntz et semblable as dites measons."
Rymer, vii. 795.

Accordingly the tomb has tabernacles at the sides, between which are placed blank panels (*orbs*) corresponding to them, as may be seen from the drawing of the tomb of Edward the Third (which is exactly similar) in Blore's Monumental Remains. This interpretation is confirmed by comparing Will. of Worcestre's description of S. Stephen's tower at Bristol (p. 282), and the indenture for the towers of King's college chapel with the respective buildings.

The tower (of King's chapel) is to have "fynyalls, rysant gablets, batelments, *orbys*, and cross quarters." Indenture for tower.

"In superiori historia tres *orbæ* in qualibet panella. In secunda et tercia historia sunt duæ *orbæ* in qualibet panella 4 panellarum."
W. Worcestre, description of S. Stephen's tower, p. 282.

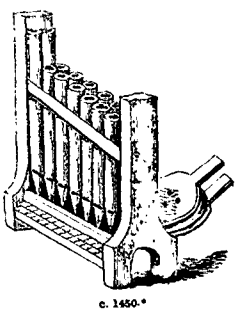
"the fornseid Richard and Adam schal make a stepel . . . . . the walles, the wallyng, the tabellyng and the *orbyng*, sewtly after the stepil of Dunstable. . . ." Covenant for Walberswick steeple, 4 H. VI. Gardner's Dunwich, p. 157.

ORDER, *Ordre*, FR., *Ordine*, ITAL., Säulenordnung, Säulengattung, Saulenart, GER.: in classical architecture, a column entire, consisting of base, shaft, and capital, with an entablature. There are usually said to be five orders, the Tuscan, Doric, Ionic, Corinthian, and Composite; but the first and last, sometimes called the two Roman orders, are little more than varieties of the Doric and Corinthian, and were not used by the Greeks.

ORGAN[t], *Orgues*, FR., *Organo*, ITAL., Orgel, GER.: originally this term appears to have been applied to almost every kind of musical instrument used in churches, but at an early period it began to be confined to wind instruments, formed of a collection of pipes; these however were very different from the large structures now in use, and of very much smaller size; they were supplied with wind by means of bellows at the back, which were worked by an attendant and not by the player. They are recorded to have been first introduced into France in the

[t] For information on the early use of this name, see Ducange; and Bingham, b. viii. c. vii. s. xiv.

year 289, by a priest of the name of Gregory, who had learnt the use of them in Greece. A large organ is mentioned to have existed in Westminster abbey in the tenth century, and the use of them appears to have been continually increasing; in the twelfth century they were common in large churches. They are frequently spoken of as "a pair of organs," and sometimes Flemish organs are mentioned. They were formerly placed in various situations in churches, though probably seldom, before the Reformation, over the screen between the nave and choir, as is now usual in our cathedrals and large churches; at Canterbury cathedral, previous to the fire in 1174, the organ stood on an upper floor over a vault in the south transept; at Chartres cathedral, in France, it projects from the triforium on the south side of the nave, and some of the wood-work connected with it appears as old as the beginning of the fourteenth century; in the cathedral at Autun, in France, the organ is in a gallery, of Flamboyant work, at the west end of the nave. Besides these large instruments there was also a small portable organ, sometimes called a "pair of regals," formerly in use, and this was occasionally of such a size as to admit of its being carried in the hand and inflated by the player; one of these is represented among the sculptures in the cornice of S. John's church, Cirencester[u], and another on the crosier of William of Wykeham, in New College, Oxford[x].



c. 1450.*

* This figure is borrowed from the admirable work of Willemin, entitled "Monuments Français inédits," which contains a storehouse of valuable specimens of ancient art. "It is also represented in folio 10 of the Chronicon Nurembergense, printed in 1493, and is common in prints subsequent to that period done in Germany. In Henry VIII.'s time they had double regals, with two rows of pipes which were made of tin." (Douce.) The pneumatic organ is of greater antiquity than has been usually supposed. M. Texier has found a perfect representation of one on an obelisk at Constantinople of the time of Theodosius. (Mem. de la Soc. Roy. des Antiq. de France, t. 17. p. 127.) Such representations are common in manuscripts of the 13th and 14th centuries.

[u] Engraved by Carter in Ancient Sculpture and Painting, Plate xviii.

[x] For more detailed information on the subject of ancient and mediæval organs, see a Dissertation by M. B. de Toulmon, in the Mem. of the Soc. of Antiq. of

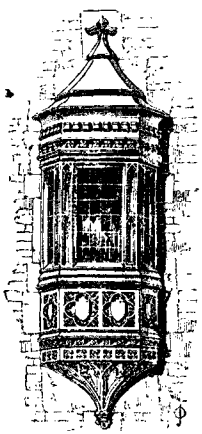
"Factura diversorum parium *Organorum* se extendit ad xxvj*l.* xiij*s.* iiij*d.*"
Catal. of Repairs, &c., at Durham, by Prior Wessyngton, 1448. Hist. Dun. Scrip. tres, p. celxxiij.

"Geo. Smith merchant bought one pair *organs* beyond the sea, and the said George sold them the Com'onty of this town of Louth for 13*l.* 6*s.* 8*d.*"
"Paid . . for setting up the *Flemish organ* in the rood loft, by four days, xx*d.*"
Accts. for Louth Steeple, Archæol., vol. x. p. 91.

"*Orgues* avait bien maniables,
A une seulle main portables,
Ou il mesmes souffle et touche." Roman de la Rose.

"Item, sold a old peyre of *portatyffes organs* to Mr. Besum, ij*s.*"
Letters relating to the Suppression of Monasteries, Camden Soc., p. 269.

ORIEL[y], Oriole, Orpel, Orpall. The derivation of this term is unknown, and its original meaning involved in obscurity; Fuller (Church Hist., b. vi. p. 2), states that "that small excursion out of gentlemen's halls, in Dorsetshire is commonly called an *oriel,*" and Aubrey, (Misc. 28,) that "*oriele* means a little room at the upper end of the hall, where stands a square or round table, perhaps in the old time was an oratory. In every old Gothic hall is one, viz., at Dracot." In the present day the word is applied to such recesses, and the large BAY-WINDOWS, by which they are usually characterized, are also termed *oriel windows,* a modern extension of the term; externally the projecting bay-window of an oriel may either rest upon the ground, as is usually the case with those that are appended to the ancient halls, or it may be supported by a long corbel or bracket, as in the annexed figure.


Vicar's Close, Wells.

France, t. 17. p. 60, &c. A short Account of Organs, London, 1847. Hendrie's Theophilus, p. 341, &c. and Coussemaker in the Annales Archéologiques, t. 3. p. 269. t. 4. p. 26.

[y] See Oriolum in Ducange, and a curious paper by Mr. Hamper (Archæologia, vol. xxiii.) in which he endeavours to shew that the term Oriel was applied in the middle ages to various other objects besides those described in the text. But as all the quotations cited in the paper refer either to *oriels* above and projecting over doors, which is a common position for oriel windows; or to particular chambers or entire buildings that were termed "oriel chambers," or "the oriel," and may fairly be presumed to have derived their name from having a conspicuous and characteristic oriel window; there seems to be no sufficient reason for disturbing the interpretation given in the text. (See Willis, Nomenclature of the Middle Ages, p. 60.)

"In her *Oryall* there she was,
Closyd well with royall glass;
And wyd the windowes she open set,
The sunne shone in at her closet."

The Squire of Low Degré. Ritson's Metrical Romances, vol. iii. p. 149.

"Oryel of a wyndowe, *cancellus, intendicula.*" Promp. Parv.

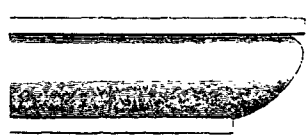
"They (the Lords) always eat in Gothick Halls, at the high table, or *oreille* (which is a little room at the upper end of the hall where stands a table,) with the folks at the side tables." The Customs and Manners of the English, a MS. c. 1678. printed in the Antiquarian Repertory, 1807, vol. i. p. 71.

OVER-STORY, Obyrhistorie. The CLEARSTORY, or upper story.

"Item, in le *ovyrhistorie*, sunt 10 fenestræ." Will. of Worcester, p. 78.

"Et quælibet fenestra in le *ovyrstorye* continet 5 panellas glasatas." Ibid. 82.

OVOLO, or QUARTER-ROUND, *Echinus*, VITR., *Ove, Echine, Quart de rond*, FR., *Uovolo*, ITAL., Wulſt, GER.: a convex moulding much used in classical architecture; in the Roman examples it is usually an exact quarter of a circle, but in the Grecian it is flatter and is most commonly quirked at the top (Plate 110): in middle age architecture it is not extensively employed; it is seldom found in any but the Decorated style, and is not very frequent in that.



PACE: a broad step, or slightly raised space about a tomb, &c.: a portion of a floor slightly raised above the general level. (See FOOT-PACE and ESTRADE.)

"A *pace* to be made about the Tombe . . . . which *pace* shall contain in thickness vj inches and in bredth xviij inches. The Tombe to bear in height from the *pace* iv foot and a half."

Cont. for Mon. of Rich. Earl of Warwick, at Warwick.

PALÆSTRA, *Palestre*, FR., *Palestra*, ITAL., Kampfſchule, GER.: a building amongst the Greeks appropriated to the exercise of gymnastic sports: called also Gymnasium.

PANE, *Pan*, FR.: an old term formerly used in reference to various parts of buildings, such as the sides of a tower, turret, spire, &c., which were said to be of four, eight, &c., panes, according to the number of their sides; it was applied to the lights of windows, in which sense it is still retained, and also to the

spaces between the timbers in wooden partitions, and other similar subdivisions, and was sometimes synonymous with the term panel; occasionally it was employed for a bay of a building, or the side of a cloister.

"And when the said Stepill cometh to the hight of the said bay (body?) then hit shall be chaungid and turnyd in viij *panes*." Cont. for Fotheringhay church, p. 27.

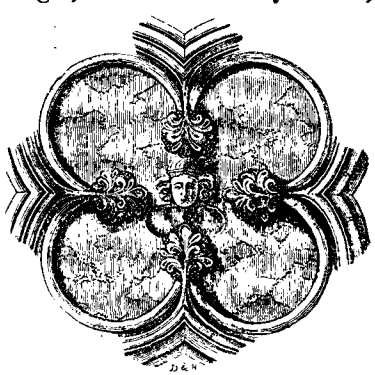
"Quælibet fenestra in le ovyrhistory continet 5 vel 6 pagettas, anglice *panys*." Will. of Worcester, p. 93.

"The said Crosse in Abington is begone in 8 *panes*, and changed in the second story into 6 *panes*, to the deformitie of the same Crosse, this new Crosse to be made in Coventry shall be begone in 6 *panes*, till the full finishing of the same." Cont. for Coventry Cross; Hearne's Lib. Niger, vol. ii. p. 603.

"at the west end of the church a cloister square, the east *pane* containing in length clxxv feete, and the west *pane* as much, and the north *pane* cc feete, and the south *pane* as much, of the wch the deambulatory xiij feet wide." King's Coll., Cambridge, in H. VI. will.

"lego cc*l*. . . . pro constructione unius *panæ* claustri ab hostio palatii usque ad ecclesiam." Archbishop Courtney's Will in Battely's Canterbury, p. 33.

PANEL, *Panneau*, FR., *Quadro*, ITAL., Füllung, Feld, GER.: this term is probably only a diminutive of Pane; it was formerly often used for the lights of windows, but is now almost exclusively confined to the sunken compartments of wainscoting, ceilings, &c., and the corresponding features in stone-work which are so abundantly employed in Gothic architecture as ornaments on walls, ceilings, screens, tombs, &c. Of the Norman style no wooden panels remain; in stone-work shallow recesses to which this term may be applied, are frequently to be found; they are sometimes single, but oftener in ranges, and are commonly arched, and not unusually serve as niches to hold statues, &c. In the Early English style, the panellings in stone-work are more varied; circles, trefoils, quatrefoils, cinquefoils, &c., and the pointed oval, called the vesica piscis, are common forms; they are also frequently used in ranges, like shallow arcades, divided by small shafts



Lincoln Cathedral.

or mullions, the heads being either plain arches, trefoils, or cinquefoils, and panels similar to these are often used singly; the backs are sometimes enriched with foliage, diaper-work, or other carvings: specimens of wood-work of the Early English style are not numerous; a common mode of giving the effect of ornamental panelling appears to have been by adding another thickness, moulded and cut to the required shapes, upon the surface of plain boarding[z]: in some churches pieces of plain and massive wainscoting are found, with the panels of large size, and formed of upright boards with the edges overlapping each other, some of which may perhaps be of this date[a]. In the Decorated style, wood panelling is frequently enriched with tracery, and sometimes with foliage also, or with shields and heraldic devices: stone panelling varies considerably; it is

Tomb of Lady Montacute, Oxford Cathedral.

very commonly arched, and filled with tracery like windows, or arranged in squares, circles, &c., and feathered or filled

[z] This kind of construction was also used in early Decorated work.

[a] These remains are so rude and unattractive that they are frequently overlooked; in many cases they appear to be the lower parts of screens; at Sandhurst church, Kent, on the north side of the chancel, is a part of a plain screen, of about the date 1300, with the lower part formed in this way.

with tracery and other ornaments in different ways; shields are often introduced, and the backs of the panels are sometimes diapered. In the Perpendicular style the walls and vaulted ceilings of buildings are sometimes almost entirely covered with panelling, formed by mullions and tracery resembling the windows; and a variety of other panels of different forms, such as circles, squares, quatrefoils, &c., are profusely used in the subordinate parts, which are enriched with tracery, featherings, foliage, shields, &c., in different ways (Plates 137, 138); in wood panelling the tracery and ornaments are more minute than was usual at an earlier period, and towards the end of the style these enrichments, instead of being fixed on to the panel, are usually carved upon it, and are sometimes very small and delicate [b]: there is one kind of ornament which was introduced towards the end of the Perpendicular style, and prevailed for a considerable time, which deserves to be particularly mentioned; it consists of a series of straight mouldings worked upon the panel, so arranged, and with the ends so formed, as to represent the folds of linen; it is usually called the "linen pattern[c]." (Plate 138, fig. 2.) Many churches have wood ceilings of the Perpendicular style, and some perhaps of earlier date, which are divided into panels, either by the timbers of the roof, or by ribs fixed on the boarding; some of these are highly ornamented, and probably most have been enriched with painting. After the expiration of Gothic architecture, panelling in great measure ceased to be used in stone-work, but was extensively employed in wainscoting and plaster-work; it was sometimes formed in complicated geometrical patterns,

Norwich Cathedral.

[b] In earlier work the panellings and enrichments were occasionally very minute and carved in one solid piece of wood, especially on small objects; this kind of work was not unfrequent on chests, as on that in Saltwood church, Kent, which is of early Decorated date.

[c] On one of the doors of the church of S. Saviour at Caen, of late Flamboyant work, some of the panels are carved in imitation of hanging drapery.

and was often very highly enriched with a variety of ornaments.

"Onero uxorem meam ut perficiat de bonis meis *panellum* fenestræ vitreæ, quam Galfridus Spenser primo incepit, in ecclesiâ meâ parochiali S. Salvatoris in Marisco, Ebor." Test. Will. Rumlay, 1391. Test. Ebor., p. 158.

"In qualibet fenestra 5 *panell.*" Will. of Worcester, p. 200.

"It'm, w'in the same chamber a portall w' *panells* of *drapery worke* w' ij dores." Tower of London, t. Hen. VIII. Bayley's Appendix, vol. i.

"Pannels in wainscot have their several terms according to their positions, as the *lying pannels* are the lower rank of boards next the ground, the *large pannels* or *middle pannels* are those that run through the middle of the wainscot, the *frieze pannels* are the top rank of boards, which pannels are generally according to order of work set long ways, and are not much more than a fourth part of the breadth of the other pannels. Again the *rails* are, the *lower rail* next the ground, then the *surbase rail*, the *middle rail*, the *frieze rail*, and the *upper rail*, which is the top rail on which the cornish is set." Randle Holmes' Acad. of Armory, p. 101. Also Moxon's Mechanical Exercises.

PARADISE, or PARVISE, *Paradisus*, LAT., *Parvis*, FR.: a court or ATRIUM in front of a church, usually surrounded with cloisters, either wholly or in part. Sometimes the term is applied to a churchyard or cemetery, or to the principal or regular cloister-garth of a monastery. In the latter sense it may be used to include the buildings that surround the regular cloister. (Vide Ducange, in voc.) It is not unusual to find a memorial of the paradise preserved in the name of a street or court; many towns which once possessed monasteries have a paradise street. The cloister-garth of Chichester is still called the paradise[d], and the space in front of and round about a church, is commonly termed the parvise in France.

"Fecit et atrium ante ecclesiam, quod nos Romana consuetudine *Paradisum* vocitamus." Leo Ost. l. 3, c. 28, (ap. Ducange.)

"Parvyce, *parlatorium, Uyuitio in hortor.*" Prompt. Parv.

"Place nere a churche to walke in, *paruis.*" Palsg.

"Venditis in *Parvisio* libellis." Matt. Paris, an. 1250, p. 584.

The ancient plan of S. Gall shews a "paradisus" at each end of the church. (See Arch. Journal, vol. v. p. 86.) Spon, in the account of his travels in 1675, calls the pronaos of the

[d] The cloister-garth at Chester is called the *Sprise* garden, an evident corruption of *Le parvis.*

Parthenon at Athens a parvis[e]. The same word appears to have been employed for the area in front of large public buildings, as Westminster hall, to which the following passages refer[f].

"A Sergiant of lawe ware and wise,
That often had beene at the *Peruise*." Chaucer, p. 4.

"Placitantes tunc se divertunt ad *Parvisium*."
Fortescue de laud. Leg. Ang., cap. 51.

In domestic architecture it was formerly usual to distinguish apartments by giving them fanciful names. In this way the name of *paradise* was sometimes given to a room, but without the slightest connexion with the above use of the word.

"I saw in a litle studiyng Chaumber ther caullid *Paradice* the Genealogie of the Percys." Leland's Itin., vol. i. p. 48, also p. 55.

Some modern writers have applied the term *parvis* to the room often found over church porches, (see PORCH, and Plate 161,) but apparently without any authority.

PARAMENT, *Parement*, FR., *Parato*, ITAL.: the furniture, ornaments, and hangings of an apartment, especially of a room of state, or one used for the reception of company.

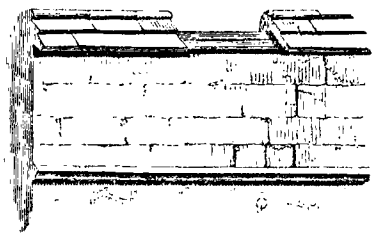
"— dauncing chambres full of *paraments*
Of riche beddes, and of panements." Chaucer, fo. 202.

PARAPET, *Parapet, Garde fou, Balustrade*, FR., *Parapetto*, ITAL., Bruſtwehr, GER.: a breastwork or low wall used to protect the ramparts of military structures, and the gutters, roofs, &c., of churches, houses, and other buildings. On military works the parapets are either plain walls or battlemented, and they are frequently pierced with loopholes and oillets, through which arrows and other missiles might be discharged against assailants. On ecclesiastical and domestic buildings parapets are of a different kind: in the Norman style they are perfectly plain, or occasionally, perhaps, have narrow embrasures in them at considerable intervals apart. In the Early English style a few examples are probably to be found of embattled parapets; but they are generally straight at the top, and are usually perfectly

[e] "Au devant du Temple est un pronaos, ou *parvis*, couvert comme le Temple, qui tient presque le tiers de toute la fabrique." Voyage d'Italie, de Grece, etc., vol. ii. p. 83. Ed. 1724.

[f] See Somner's Glossarium (voc. *triforium*) at the end of the Decem Scriptores.

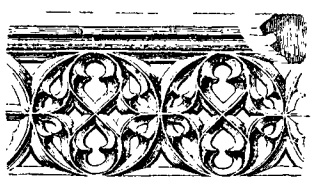
plain, though in rich buildings they are sometimes panelled on the front, and in some instances are pierced with trefoils, quatrefoils, &c. Decorated parapets on plain buildings frequently consist of simple battlements, but on rich structures are ornamented in various ways; they are frequently straight at the top and panelled, or, more commonly, pierced with a series of trefoils, quatrefoils, and other geometrical forms,



Raunds, Northamptonshire.

or with running patterns of tracery, especially one peculiar to this style, in which the leading line of the stone-work forms a continuous undulation[g] (S. Mary Magdalene, Plate 139); embattled parapets are also panelled and pierced in a similar manner: in this style the coping of the battlements began to be carried up the sides of the merlons so as to form a continuous line round them. In the Perpendicular style plain battlemented parapets are very common, but they are also very frequently panelled or pierced: there are likewise many examples which are straight at the top, and these are almost all either panelled or pierced. (Plates 139, 140. See BATTLEMENT and BALUSTRADE.)

In France, battlements are of the greatest rarity; in other respects the parapets do not differ materially from those of England, but they are usually pierced and not panelled; in early French work they sometimes consist of a series of open arches, supported on small shafts, as



S. Giles, Caen.

on the cathedrals of Chartres and Bayeux: in Flamboyant work the piercings and tracery partake of the peculiar character of the style. (Plate 140.)

PARCLOSE, PERCLOSE, *Parclose*, FR.: an enclosure, screen, or railing, such as may be used to protect a tomb, to separate a

[g] It is not common to find a straight-topped parapet in Decorated work which is not panelled or pierced.

chapel from the main body of a church, to form the front of a gallery, or for other similar purposes; it is either of open-work or close.

"The carpenters do covenant to make and set up finely and workmanly, a *parclose* of timber about an organ-loft ordained to stand over the west dore of the said chapell." Cont. for Beauchamp chapel at Warwick. A.D. 1450.

"And when this worke was complete eueridell,
Rounde enuyrowne ful ryche and freshe to se,
They made a *parclose* all of Eban tre." Lydgate's Boke of Troye.

"*Parclos* to parte two roumes, *separation*." Palsg. Elyot, in his Latin Dictionary, 1542, renders "*Vacerra, percloses* or rayles, made of tymber, within the whiche some thynge is inclosed," and says that "*cinclidæ* are bayes or *parclosis* made aboute the places of judgement, where men not being sutars maye stand, beholde, and here what is done and spoken amonge the iuges and pledours. Suche a lyke thing is at Westmynster Hall about the Common Place, and is called the bekens."

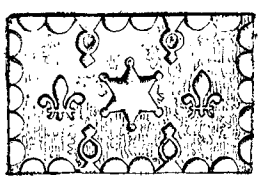
"*Parcloos*, pargulum, vel perlocutorium." Prompt. Parv.

"I will that the roof of that Chapel be raised, the walls enhanced, the windows made with strong ironwork, with a quire, and *perclose*."
Will of Walter, Lord Montjoy, 1474, in Testam. Vetusta, vol. i.

A.D. 1518. "For makyng the *parclose* about the cross in the great church yard 1s. 8d."
Churchwardens' Acct^s. S. Mary Hill. Nichols' Illustrations of Manners, &c., p. 107.

PARGEBOARD. (See BARGEBOARD.)

PARGETTING, PERGETTING, PERGENING, PARGE-WORK: plaster-work; the term appears formerly to have been used in several senses, sometimes for plain plastering on walls, but usually for such as was made ornamental; this was effected by mouldings, foliage, figures, and other enrichments, applied in relief, and by various patterns and ornaments sunk in the surface of the work or formed on it in a smoother material than the rest. Timber houses of the time of Queen Elizabeth are often to be found with the exterior ornamented with pargetting: in the market-place at Newark is a wooden house with small figures and canopies over them in plaster-work, between some of the timbers, of earlier date. This term is now seldom used, except for the coarse plastering applied to the insides of chimney flues. (Plate 141.)



Banbury, Oxfordshire.

"Johanni Bevis pro *pargettyng* et blanchyng vs." 1450.
Hist. Dunelm. Scrip. tres, p. cccxxv.

"Willielmo Blyth, Roberto Gobett, pro le *pergenyng* et weschyng ecclesiæ de Fynkhall, cum xij*s.* solutis pro calke et calce, xxvjs." 1489.
Priory of Finchale, p. cccixxxij.

"Radulpho Blyte et socio, in le *pargenynge*, in pantaria apud parcam 4*d.*"
Durham Household Book, 1532, p. 176.

"Some men wyll haue their wallys plastered, some *pergetted*, and whytlymed, some roughecaste, some pricked, some wrought with playster of Paris."
Hormani vulgaria.

"Above which (waynscot) is a border of freet or *parge worke* wrought, having therein set eleven pictures of very good workmanship; the seeling is of the same fret or *parge worke*." Survey of the Manor of Wimbledon, 1649. Archæol., vol. x. p. 403.

"*Parget*, or playster for wallys, *Gipsum, litura*." Prompt. Parv. Palsgrave gives "*pariette* for walles, *blanchisseure*; I wyll *perget* my walles, for it is a better syght." "*Trulissare*, to *parget*." Elyot.

"If ye have bestowed but a little sum in the glazing, paving, *parieting* of God's house, you shall find it in the church window."
Bishop Hall's Works, vol. vi. p. 115, line 15. Talboys' ed. 1837.

PARLOUR, Parlor, *Parloir*, FR., *Parlotorio*, ITAL., Sprachzimmer, Besuchzimmer, Wohnzimmer, GER.: a private apartment to which persons can withdraw for conference or retirement: the room in a convent in which the inmates were allowed to speak with their friends, sometimes called the "speke-house." (*Parlatorium, Locutorium*, LAT.)

"Now hath eche riche a rule
To eten by hymselve
In a pryvee *parlour*." Piers Ploughman's Vision, v. 5798.

"Item fecit fieri de loco arborum in parte boriali aulæ archiepiscopi, *viz.* claustri, *parluram*, cameras pro dominis advenientibus." Will. of Worcester, p. 287.

"Make in thi ship also
Parloures oone or two." Towneley Misteries, p. 23.

"The *Parler*, a place for marchaunts to utter ther waires, standing betwixt the chapter-house and the church dour." Antient Rites of Durham, p. 44.

"In *locutorio* igitur patrum adductus." Reg. Dunelm., p. 164.

"in Fratrum *collocutorio* ad pedes illius concidit." Ibid., p. 200.

PARRELL, *Appareil*, FR.: a chimney-piece; a set of dressings or ornaments for a fire-place, &c.

"The settyng of vij. new *parells* in vij. chymneys of the foreseid chambres of Rygate stone, ev'y *parell*' v. fote in wydnes."
Tower of London, t. Hen. VIII. Bayley's Appendix, vol. i. p. xxix.

PARVISE. This name has been commonly but erroneously given in modern times to the room often found over the porch of a church, which was used for various purposes, frequently for

a library. This ancient usage has been revived at S. Peter's-in-the-East, Oxford. (Plate 161.) That over the north porch at Hawkhurst in Kent, was anciently called the *Treasury*, wherein were, and still are (laid up in a chest) several ancient writings. Kilburne. (See PARADISE.) The building of a library over the south porch of Warwick church is mentioned by Leland.

"Johannes Rouse .... qui super porticum australem hujus eccl. librariam construxit & libris ornavit obiit .... A.D. 1491." Lel. Itin. 8. 28.

PATAND, *Patin*, FR.: in old English carpentry, the sleeper or bottom rail that served as the foundation for the whole work. In the quotation from the Beauchamp contract, patands of *timber* are specified because timber reredosses sometimes stand upon stone plinths.

"Reredoses of timber with *patands* of timber."

Cont. for Beauchamp chapel at Warwick. A.D. 1450.

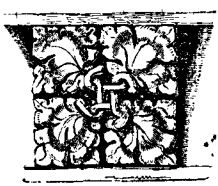
"STYLOBATA. Le *patin* ou la pate d'une colomne .... The footestal of a piller or that which beareth up a piller and whereon it standeth on ende...."

Higins' Junius, 203.

"PATIN. A pattin or clog, also the footstall of a pillar." Cotgrave.

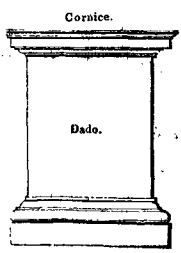
"Les *patins* sont des espaces de *plinthes*, de trois pouces de haut sur presque autant d'epaisseur qui servent de base à tout l'ouvrage; ils regnent de toute la longueur des stalles, &c." Roubo Art. du Menuisier, p. 220.

PATERA, *Patère*, FR., *Patera*, ITAL.: a circular ornament resembling a dish, often worked in relief on friezes, &c., in classical architecture; the term has also come to be applied to a great variety of flat ornaments used in all styles of architecture, to many of which it is extremely inappropriate, such as the flowers on Gothic cornices, &c.



S. Alban's.

PEDESTAL, or FOOTSTALL, *Piedestal, Socle*, FR., *Piedestallo, Basamento*, ITAL., Untersatz, Säulenstuhl, Postament, GER.: a substructure frequently placed under columns in classical architecture: it consists of three divisions; the base, or foot, next the ground; the dado, or die, forming the main body; and the cornice, or surbase mouldings, at the top. (See BASE and BASEMENT.)



PEDIMENT, *Fastigium*, VITR., *Frontispice, Fronton*, FR., *Frontispizio, Fastigio*, ITAL.: the triangular termination used in classical architecture at the ends of buildings, over porticos, &c., corresponding to a gable in middle age architecture; it is much less acute at the top than a gable: most of the porticos on the fronts of Greek and Roman buildings support pediments; in Roman work the dressings over doors and windows are sometimes arranged in a similar form, and called by the same name; in debased Roman work pediments of this last-mentioned kind are occasionally circular instead of angular on the top, a form which is also common in Italian architecture. The term is often applied by modern writers to the small gables and triangular decorations over niches, doors, windows, &c., in Gothic architecture[h]. (See ACROTEREA.)

PELE-TOWER. (See PILE-TOWER.)

PELICAN. The representation of this bird vulning herself, as expressed heraldically, occurs not unfrequently as a sacred emblem among the ornaments of churches. A beautiful specimen is preserved at Ufford, Suffolk, at the summit of the elaborately carved spire of wood which forms the cover of the font; and another occurs over the font at North Walsham, Norfolk. The import of this symbol is thus explained in the Ortus Vocabulorum, compiled early in the fifteenth century; "fertur, si verum est, eam occidere natos suos, eosque per triduum lugere, deinde seipsum vulnerare, et aspercione sui sanguinis vivos facere filios suos. Versus,

> Ut pellicanus fit matris sanguine sanus,
> Sic sanati sumus nos omnes sanguine nati,

id est, Christi." The lectern of brass was occasionally made in the form of a pelican, instead of that of an eagle, a specimen of which is to be seen in Norwich cathedral; and previous to

[h] Pediment is a barbarous English word, the origin of which is somewhat obscure. (See Willis' Architectural Nomenclature, p. 37.) Evelyn says, "those roofs which exalted themselves above the cornices had usually in face a triangular plain or gabel within the mouldings, (that when our *workmen* make so acute and pointed, *they call a Pedament*) which the ancients name tympanum." Evelyn's Account of Architects, &c., 1664, p. 50.

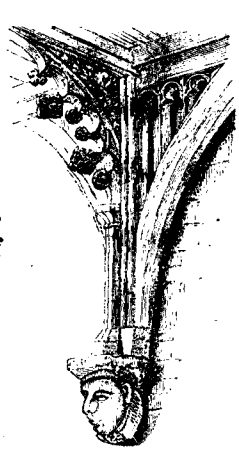
the Reformation there was another at Durham, as appears from the Antient Rites of that church.

PENDANT, *Cul de Lampe, Queue,* FR.: a hanging ornament much used in Gothic architecture, particularly in late Perpendicular work, on ceilings, roofs, &c.: on stone vaulting they are frequently made very large, and are generally highly enriched with mouldings and carvings[1]; good specimens are to be seen in Henry VIIth's chapel, Westminster; the Divinity school, Oxford; S. Lawrence, Evesham, &c. In open timber roofs pendants are frequently placed under the ends of the hammer-beams, and in other parts where the construction will allow of them (Weare Gifford, Plate 180), as in the hall of Eltham palace, that of Christ Church, and several other colleges at Oxford and Cambridge; they are also occasionally used under the ends of barge-boards. (Plate 142.) About the period of the expiration of Gothic architecture, and for some time afterwards, pendants were often used on plaster-ceilings, occasionally of considerable size, though usually small.

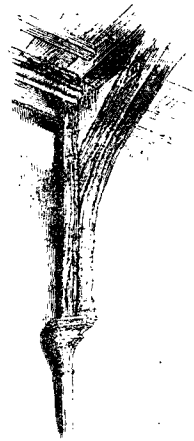
"A frett on the floor with *hanging pendants* voute facyon"... "chambers to be seelyed to y^e^ *pendants* feet"....

Hengrave contracts, pp. 42, 43.

PENDANT POST. In a mediæval principal roof truss, is a short post placed against the wall, the lower end rests upon a corbel or capital, the upper end is fixed to the tie-beam, (or hammer-beam.) The foot



Pendant Post, Burford, Oxon.



Fotheringhay, Northants.

[1] No example of a pendant earlier than the Perpendicular style, can be referred to in this country. In France they are much less abundant than in England; there is a very fine one suspended from the stone vaulting of the Lady-chapel at Caudebec, in Normandy, of the date of the latter part of the fifteenth century, and another on a stone vault in a church at Langres, which seems to belong to the Decorated style.

of the tie-brace (or hammer-brace) dies against the lower part of the post. (See ROOF and BRACE.)

"In xii lapidibus pro *pendaunt postes* portandis." .... "In viii magnis arboribus quercinis pro *postes pendaunts*." Ely Sacrist Roll, 1359.

"The pillars and chapetrels that the arches and *pendants* shall rest upon shall be altogedir of Free-stone." Contract for Fotheringhay, A.D. 1435, p. 21.

The pendant post is sometimes ornamented with a shaft carved in front of it, as at Burford, which also has lateral braces with ornamental spandrels filled with tracery. Various modes of arranging the pendant posts are shewn in Plates 172 to 174, fig. 1; 176, 179, fig. 1; and 180.

PENDENTIVE, *Pendentif, Fourche,* FR., *Pendenza,* ITAL.: the portion of a groined ceiling supported by one pillar or impost, and bounded by the ridges of the longitudinal and transverse vaults; in Gothic ceilings of this kind the ribs of the vaults descend from the apex to the impost of each pendentive, where they become united. Also the portion of a domical vault which descends into the corner of an angular building when a ceiling of this kind is placed over a straight-sided area; pendentives of this kind are common in Byzantine architecture but not in Gothic; specimens may however be seen at S. Nicolas, at Blois, in France, of a date corresponding with our Early English style. (See SQUINCH.)

PENTHOUSE, *Pentee, Appenticium,* LAT., *Appentis,* FR.: an open shed or projection over a door, window, flight of steps, &c., to form a protection against the weather. (See LEAN-TO and TOO-FALL.)

"In sarracione tabularum pro le *pentees* in introitu vj*d.* Item uno carpentario pro opere suo circa le *pentees* xiij*d.* ob." 1432.
Hist. Dunelm. Scrip. tres, p. cccexliv.

"Reparacio ustrinæ .... cum emendacione *appenticii* situati super gradus ascendentes ad granaria ibidem." 1446. Ibid., p. cccvj.

"Made a new clere storey in the west ende of the greate chambre .... w^t a *penthous* over the hed of it for ye wether."
Rep. in the Tow^r, xxiiij^th Hen. VIII. Bayley's App., vol. i. p. xx.

A.D. 1504. "Received of Mr. Develyn towards the makyng a *pentowes* over his fathers tombe 2s."
Churchwardens' Accts. S. Mary Hill. Nichols's Manners and Expenses, p. 104.

PENTASTYLE, *Pentastilo,* ITAL.: a portico of five columns.

PERCH, Perk, Pearch. An old name sometimes given to a

bracket or corbel. The large wax candles used in Roman Catholic churches were formerly sometimes called *pearchers*.

"The livery for a counte . . . . . a torche for hymself, one tortays to sett by his lyverey at nyght, iii *perchers wax*, iiij candells wax, vi candells peris' &c. . . . ." Liber Niger. Dom. Reg. Edw. IV. p. 27.

In French, *perches* (i.e. *measuring rods*) are the slender vaulting-shafts which rise from the ground to the impost of the vault ribs.

PERPENDER. (See PERPENT STONE.)

PERGENYNG. (See PARGETTING.)

PERIBOLUS. A wall built round the temples of antiquity, enclosing the whole of the sacred ground. These walls were ornamented with architectural decorations, sometimes with columns forming peristyles. A perfect example of the peribolus exists in the temple of Isis at Pompeii, and remains of others are found at Palmyra and elsewhere. In the middle ages the word was used for the walls of the atrium of the church, for the wall of enclosure of the choir and other similar enclosures. (Ducange in voce.)

"*Peribolus* dicebatur murus exterior qui cingebat gazophylacia cantorum custodientum altare." Will. Brito. in vocabul. MS. ap. Ducange.

"In primitiva Ecclesia *peribolus*, id est paries qui circuit chorum, non elevabatur, nisi ad appodiationem." Durandus, Rationale, l. i. c. 3. n. 35.

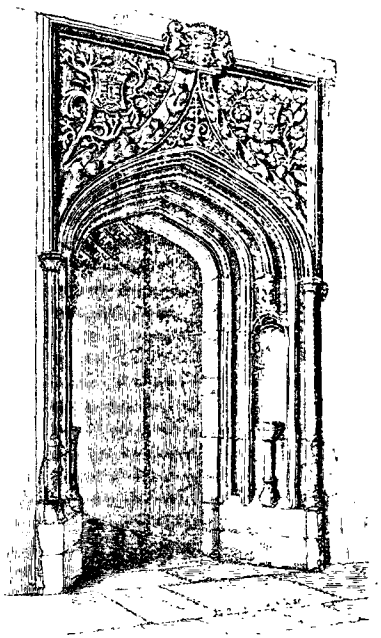
PERIPTERAL, *Periptère*, FR., *Periptero*, ITAL., Ein Tempel Ringsumherflügel. (See TEMPLE.)

PERISTYLE, *Péristyle*, FR., *Peristilio, Loggiato*, ITAL., Peristyl: a court, square, or cloister, in Greek and Roman buildings, with a colonnade round it: also the colonnade itself surrounding such a space; the *stoa* of the Greeks. (See ATRIUM.)

PERPENDICULAR STYLE[k]. The last of the styles of Gothic architecture which flourished in this country; it arose gradually from the Decorated during the latter part of the fourteenth century, and continued till the middle of the sixteenth: the

[k] This name was invented by Mr. Rickman, who also clearly pointed out for the first time its leading characteristics. Warton, followed by Dallaway, had divided the period into two, the ornamental Gothic, and Florid Gothic, and the latter term was retained by other writers. It is the third order of Milner, the Ogivale tertiaire of De Caumont, and the third-pointed of the Ecclesiological late Camden Society. In France it also receives the name of Flamboyant, sometimes of Burgundian.

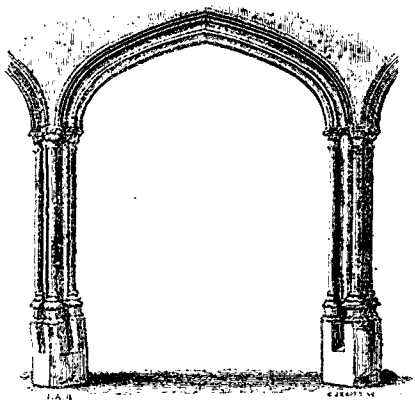
name is derived from the arrangement of the tracery, which consists of perpendicular lines, and forms one of its most striking features. At its first appearance the general effect was usually bold and good; the mouldings, though not equal to the best of the Decorated style, were well defined; the enrichments effective and ample without exuberance; and the details delicate without extravagant minuteness; subsequently it underwent a gradual debasement; the arches became depressed; the mouldings impoverished; the ornaments crowded, and often coarsely executed; and the subordinate features confused from the smallness and complexity of their parts[1]. A leading characteristic of the style, and one which prevails throughout its continuance, is the square arrangement of the mouldings over the heads of doorways, creating a SPANDREL on each side above the arch, which is usually ornamented with tracery, foliage, or a shield (Plates 81, 82); the jambs of doorways have sometimes niches in them, but are generally moulded, frequently with one or more small shafts, and sometimes the round mouldings have



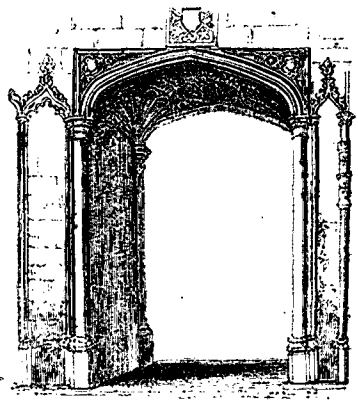
London Street, Norwich.

[1] Although this style is certainly inferior to the Decorated, and underwent progressive deterioration, there are many fine buildings to be met with of various dates which were erected during its continuance: one of the latest *entire* buildings that deserves commendation is Whiston church, Northamptonshire, built in 1534, and this shews very considerable signs of debasement. One common defect in late Perpendicular work is the lavish introduction of ornament, which is frequently crowded together in a way that creates an effect of the greatest confusion: another is the paucity of the mouldings, owing to the constant use of large and shallow hollows; these sometimes occupy nearly the whole width of the jambs of doors, windows, &c.

bases but no capitals. The perpendicular arrangement of the window tracery has been already alluded to; the same

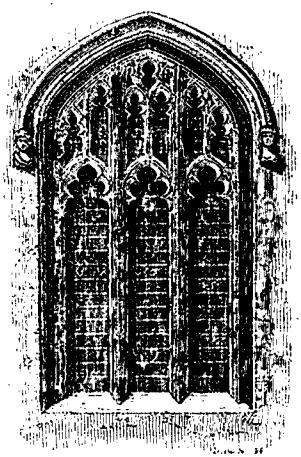


Lindfield, Sussex.



Norwich Cathedral.

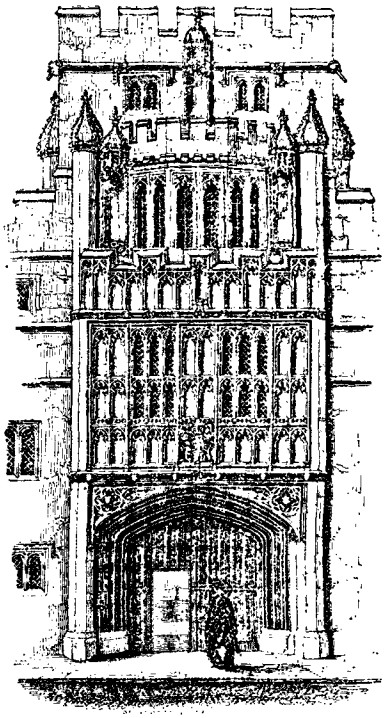
principle is also followed in panellings. Another peculiarity of this style is the constant use of transoms crossing the mullions at right angles, and in large windows these are occasionally repeated several times; bands of quatrefoils and other similar ornaments are also more frequently employed than in the earlier styles, and are often carried across the panellings and vertical lines, creating a rectilinear arrangement, which also pervades most of the subordinate parts, and gives an air of stiffness which is peculiar.



S. Michael's, Oxford.

Panelling is used most abundantly on walls, both internally and externally, and also on vaulting; some buildings are almost entirely covered with it, as Henry VIIth's chapel at Westminster; fan-tracery vaulting, which is peculiar to this style, is almost invariably covered with panelling. (Plate 222.) The arches are sometimes two-centred, but at least as frequently four-

centred; at the commencement of the style of good elevation, but subsequently much flattened: in small openings ogee arches are sometimes used; and a few rare examples of elliptical arches are to be found, as the west doorway of Loughborough church, Leicestershire, and a small doorway at Horton priory, Kent. The ROOFS of this style are often made ornamental, and have the whole of the framing exposed to view; many of them are of high pitch, and have a very magnificent effect, the spaces between the timbers being filled with tracery, and the beams arched, moulded, and ornamented in various ways; and sometimes pendants, figures of angels, and other carvings, are introduced; the largest roof of this kind is that on Westminster Hall, erected in the reign of Richard II.; fine specimens also remain at Eltham palace, Kent; Crosby Hall, London; Christ Church hall, Oxford, &c., and on some churches (Plates 177—180): the flatter roofs are sometimes lined with boards and divided into panels by ribs, or have the timbers open, and both are frequently enriched with mouldings, carvings, and other ornaments; good specimens exist on the church at Cirencester, Gloucestershire.



Brasenose College, Oxford.

PERPENT-STONE, Perpender, Perpyn, *Pierres a deux paremens, Parpaing*[m], FR., *Diatoni*, ITAL., Durchbinder, Bindeſteine, GER.:

[m] This word is most probably derived from the old French, Parpaigne, Parpeine, which is explained by a quotation from the coustumes de Paris in Nicot's Dictionary. "Nest loisible à un voisin mettre poultres dedans le mur moitoyen eans y mettre jambes, *parpaignes*, ou dosserasses, chenies et corbeaux de pierre

a large stone reaching through a wall so as to appear on both sides of it; the same as what is now usually called a bonder, bond-stone, or through, except that these are often used in rough walling, while the term perpent-stone appears to have been applied to squared stones, or ashlar; bonders also do not always reach through a wall. The term is still used in some districts; in Gloucestershire, ashlar thick enough to reach entirely through a wall, and shew a fair face on both sides, is called *parping ashlar*. In Yorkshire such a stone would be called a through-stone.

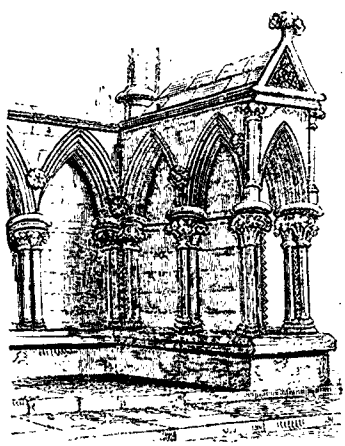
"Eidem pro xxxvij ulnis de *perpent' achillar'*, precium ulnæ vj*l.* xviij*s.* vj*d.*" A.D. 1450. Hist. Dunelm. Scrip. tres, eccxxvj.[n]

"*Perpins*—Perpenders or perpentstones; stones made just as thick as a wall, and shewing their smoothed ends on either side thereof." Cotgrave.

"Lapis frontatus..... A stone which beeing smoothed on both sids is iust and even with ye thicknes of the wal: or a stone that goeth through the wal, and is seene on both sides thereof: a *perpender*, or *perpent* stone." Higins, Nomencl. 201.

The term *perpent-wall* in the following passage would signify a wall built of perpent ashlar.

"And to the two respownds of the sayd Quere shal be two *perpeyn-walls* joyning of free-stone clen wroght; that is to say, oon on aither side of the myddel Qwere dore." Contract for Fotheringhay Ch., p. 28.



Screen of Perpeyn Wall, Lincoln Cathedral.

PERRON, Fr., *Scala di fuori, Verone*, Ital., Freitreppe, Ger.:

de taille suffisans pour les porter." Here *parpaigne* is plainly a *through-stone* set under the end of the beam which is built into the wall. Hollyband, 1580, renders it "the stay to upholde the great beams in a wall," implying a corbel.

[n] Almost immediately after this entry the following item occurs; "pro factura lv ulnarum de *parapent achillari*, et crestes." The circumstance of the ashlar being mentioned in connection with crests, seems to imply that it was intended for parapets, and if so it must have been perpent ashlar; but whether the word "parapent" is synonymous with parapet, or with perpent, or arises from an error of the scribe, is doubtful.

external steps and landings by which access is given to the entrance door of a dwelling house or public building, when the principal floor is raised above the level of the ground.

Pew, *Banc*, Fr., *Banco di chiesa*, Ital., Kirchenſtuhl, Ger. This name was given to the seats of churches before they assumed the peculiar form to which the word is now limited, and which was introduced subsequently to the Reformation, under the influence of the puritans. An early specimen of a pew of this kind exists in Cuxton church, Kent.

"Puye, appui, balcon, de *podium*." Roquefort, Glossaire de la langue Romane.

"Podium. Subsellium minoribus canonicis Lugdunensi destinatum . . . . . Pars formæ monachicæ, cui monachi cum procumbunt, innituntur, &c." Ducange in voce.

1453. W. Wintringham wills his body to be buried . . . and an inscription to be fixed in the wall near his wife's pew, "ad sedile vocat' Anglice *pewe*." Gough, Sep. Mon., vol. ii. p. 171.

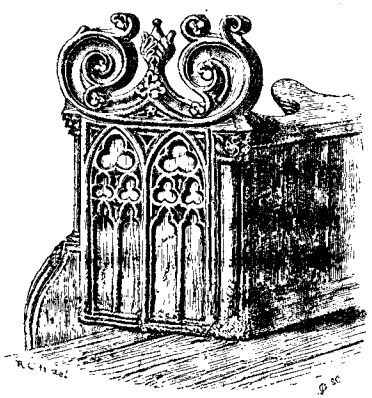
1458. John Younge leaves x marks "to the fabrick of the church of Herne (Kent) to make seats called *puyinge*." Test. Vetusta, p. 289.

1511. Robert Fabyan wills that his corps "be buried atwene *my pewe* and the high auter within the quere of the parisshe churche." Test. Vetusta, p. 500.

Previous to the Reformation the naves of churches, which were occupied by the congregation, were usually fitted with fixed seats, which were parted from each other by wainscoting, varying in height from about two feet and a half to three feet, and were partially enclosed at the ends next the passages, sometimes with framed panelling, but oftener with solid pieces of wood, which were very generally either panelled or carved on the front; sometimes these rose considerably above the wainscoting, and were terminated with carved finials, or poppies, but they more frequently ranged with the rest of the work, and were often straight at the top and finished with the same capping-moulding, but were sometimes cut into a variety of shapes; these end en-

Nettlecombe, Somersetshire.

closures occupied about the width of the seat, and the remainder of the space was left entirely open. The partitions sometimes reached down to the floor, and sometimes only to a little below the seats; they were usually perfectly plain, but the wainscoting next the cross passages was generally ornamented with panellings, tracery, small buttresses, &c.: opposite to the seat in each division, or pew, a board was frequently fixed, considerably narrower, but in other respects exactly like the seat; sometimes it was placed at a rather higher level. This kind of pewing was arranged so as to leave a broad passage down the middle of the nave, and a narrower one down each aisle, with cross passages to the different doorways, &c.; it was placed either on the paving, fixed to oak plates, or on a wooden floor. This mode of fitting the naves of churches was certainly very general for a long time before the Reformation, but it was probably not universal; it is difficult to ascertain when it was first introduced[o], but it is likely to have been partially used at an early period; a few examples are to be met with which appear to be almost of Early English and others are clearly of Decorated character, but the great majority of specimens that exist are of the Perpendicular style. Very numerous churches retain portions of the ancient seating; at Finedon, Northamptonshire, it is nearly



Dol, Brittany.

[o] Open seats, or benches, are mentioned at Exeter, in 1287, and are alluded to by Durandus as used in his time. In the parish accounts of S. Margaret's, Westminster, the following entry occurs, 1509. "Item of Sir Hugh Vaughan, knight, for his part of a pew 6s. 8d." Gent. Magazine, lxix. 838. On the Continent, churches do not appear to have been often fitted with pewing: in France they have, till lately, been generally left quite open, and the congregation, for a trifling contribution, have been provided with chairs, but recently pews have been introduced in many cases, some open and some closed with doors.

perfect. (Plates 143—146.) Church seats are sometimes called stools and stalls in old accounts.

"Raffe Hamonde did the cost of *stoling* in the Trinity chapelle . . . John Langman and his wife did make all the grete *stolys* of both sides the myd Alley." Black book of Swaffham, Blomfield, Norfolk, vol. iii. p. 511.

"What woman that will take a *stallroome* within the churche, shall have it whilst she lives if shee dwell in the parish . . . . . there shall be no *stall* letten to any woman dwelling without the parish, &c. . ."

Statutes made in the 3d year of H. VII. (See Sopwith's All Saints Church, Newcastle, p. 9.)

"Subsellia templorum. Les sieges de l'eglise. The seats or *pewes* for people to set in." Higins, Nomenclator, 308.

"A seate or *pew*, where the Prior was accustomed to set to here Jesus messe." Rites of Durham, p. 34.

Piazza. A term adopted from the Italian; an open area, or square, encompassed with buildings.

Pier (peꝛ, Ang. Sax.), "a peer, pillar or foot of a bridge," Somner, *Pilier, Piedroit, Trumeau, Massif*, Fr., *Pila*, Ital., Pfeiler, Ger. The Norman word *pillar* drove the Saxon word *pier* out of the nomenclature of decorative architecture. It makes its appearance however in the workmen's books of the seventeenth century. Moxon in "bricklayer's work" uses "*pillars* or *piers*." Rickman applied it to the pillars of a Gothic church. But the word in fact belongs to mechanical rather than to decorative construction. A pier is any isolated mass of construction, such as a wall between two windows or other adjacent openings, or the legs of an arch, as in a bridge. But when it has a base, capital, and other conventional appendages which make it a decorative member of architecture, it properly becomes a *pillar* or *column*.

Pilaster, *Pilastre*, Fr., *Pilastro*, Ital., Pilaſter, viereckige Stützen: a square column, or pillar, used in classical architecture, sometimes disengaged, but generally attached to a wall, from which it projects a third, fourth, fifth, or sixth of its breadth. The Greeks formed their pilasters of the same breadth at the top and bottom, and gave them capitals and bases different from those of the orders with which they were associated; the Romans usually gave them the same capitals and bases

as the columns, and often made them diminish upwards in the same manner.

PILE-TOWER, PELE-TOWER. This term is almost peculiar to the northern parts of the kingdom; it seems to have signified a small fortress, dwelling, or tower, capable of being defended against any sudden marauding expedition; pile-towers are constantly to be found mentioned in the villages on the Scottish borders, and probably the inhabitants took refuge in them as a matter of course whenever the Scots made an irruption, and there defended themselves if attacked, or waited till the enemy were gone[p]. Church towers appear to have been sometimes used for the same purpose. Some of these towers, which were used for habitations, have had additions made to them subsequent to their erection: Heifer-haw tower, near Alnwick, and a tower in Corbridge churchyard, were probably pele-towers, only. Pile, a fortress, occurs only in names of places in the Isle of Man, Lancashire, and the neighbouring parts, but it is an archaic term not exclusively northern. Fabyan says that William Rufus "buylded in sundry places (in Wales) strong castels and pyles, by meane whereof more and more they were plucked to obedyence." The term occurs in Piers Ploughman's Vision, line 13687.

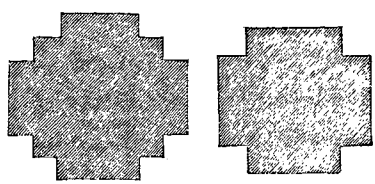
"By the Chyrch Garth of Thurne is a praty *Pile* or Castelet wel dikid, now usid for a Prison for offenders in the Forestes." Leland's Itin., vol. i. p. 38.

PILLAR, Piler, Pyller, *Pilier, Colonne*, FR., *Colonna*, ITAL., Säule, GER.: this is the English word for the pier on which the arches rest in decorative architecture, although the Latin mediæval writers employed *columna*, thus Gervase has "*columnæ* enim ecclesiæ quæ vulgo *pilarii* dicuntur," (p. 1296, 53.) "Column" was introduced into our language through the Italian writers at the period of the revival of classical architecture, but did not at first wholly supersede the English "pillar." Sir H. Wotton in 1624 (p. 29) says; "*Pillers* (which we may likewise call *columnes*, for the word among artificers is almost naturalized.")

[p] Robert Brune, in his version of Langtoft's Chronicle, gives this name to a wooden structure capable of being removed and set up as occasion might require, for the purpose either of aggression or defence. Chron., p. 157.

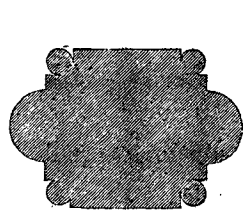
Sir Christopher Wren constantly uses "pillar" in describing both Roman and Gothic buildings, although he tells us he cannot call the "marble shafts" at Salisbury "*pillars*, because they are so small and slender." (Parentalia, p. 304.) *Column* is now considered as appropriated to the nomenclature of classical architecture, and *pillar* to the mediæval and other styles[q]. Mediæval pillars may be *simple*, consisting of a single round or octagon shaft with its base and capital, of which there are abundant specimens in small country churches, but in this country not so many in larger buildings as on the continent. *Compound pillars*, the most usual form, consist of a central mass or BODY, round which are arranged several smaller shafts. The different ways in which the arrangement and connection of the body and its appended shafts are managed, and the decorations given to each, vary exceedingly. In the Norman style simple pillars are generally massive, and are frequently circular, with capitals either of the same form, or square; they are sometimes ornamented with channels, or flutes, in various forms, spiral, zigzag, reticulated, &c.; in plain buildings a square or rectangular pillar, or pier, is occasionally found; a polygonal, usually octagonal, pillar is also used, especially towards the end of the style, and is generally of lighter proportions than most of the other kinds; but, besides these, COMPOUND or clustered pillars are extremely numerous and much varied, the simplest of them consists of a

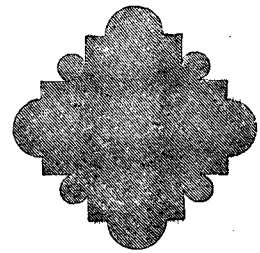
S. Peter's, Northampton.

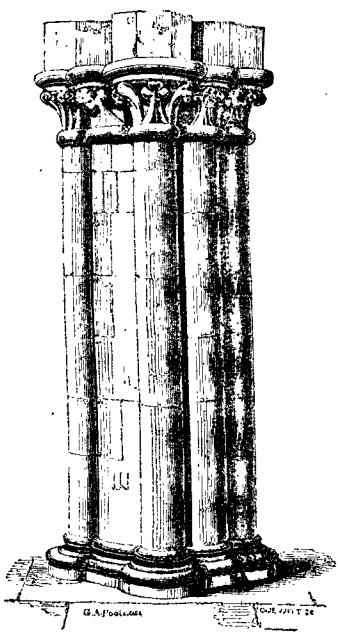


[q] The Latin writers generally use *columna* with its diminutive *columnella* for the smaller shafts. "exornavit *columnas* . . . *columnellis* marmoreis cum juncturis æneis deauratis." MSS. ap. Leland, It. 8. 104. "For 'conglutinand' the images and 'columpnell' around the shrine." Raine's Cuthbert, 132. "duos utrinque *pilarios* apposuit, quorum duos extremos in circuitu *columpnis marmoreis* decoravit." Gervase, Canterbury, 1298. 37.

square with one or more rectangular recesses at each corner, but a more common form is one resembling these, with a small circular shaft in each of the recesses, and a larger, semicircular one, on two (or on each) of the faces; most of the compound pillars partake of this arrangement, though other varieties are by no means rare. (Plates 14—16, 23, 147, 149.) In the Early English style, plain circular or octagonal shafts are frequently used, especially in plain buildings, but many other, and more complicated, kinds of pillars are employed; the commonest of these





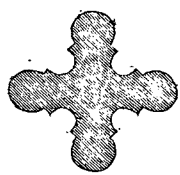


Welford, Northamptonshire.

Beverley. The Minstrel's Pillar.

consists of a large central shaft, which is generally circular, with smaller shafts (usually four) round it; these are frequently

made of a finer material than the rest and polished, but they are often worked in courses with the central part of the pillar, and are sometimes filleted; in this style the pillars are very constantly banded. (Plates 17, 24, 147, 150, 151.) In the Decorated style the general form of clustered pillars changes from a circular to a lozenge-shaped arrangement, or to a square placed diagonally, but many other varieties are also to be met with; they sometimes consist of small shafts surrounding a larger one, and are sometimes moulded; the small shafts and some of the mouldings are often filleted; plain octagonal pillars are also very frequently employed in village churches; towards the end of this style a pillar consisting of four small shafts separated by a deep hollow and two fillets is common, as it is also in the Perpendicular style, but the hollows are usually shallower, and the disposition of the fillets is different. (Plates 18, 19, 24, 25, 148, 152.)

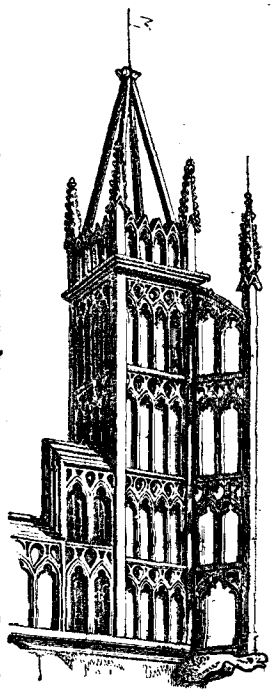


A plain octagonal pillar continues in use throughout the Perpendicular style, though it is not so frequent as at earlier periods, and its sides are occasionally slightly hollowed. In Decorated work a few of the mouldings of the piers occasionally run up into the arches with continuous IMPOSTS, and form part of the arch-mouldings, as at Yarmouth and Ely (Plate 100, figs. 3 and 4), but in Perpendicular buildings this arrangement is much more common, and in some cases the whole of the mouldings of the pillars are continuous without any capital or impost moulding: the forms are various, but in general arrangement they usually partake of a square placed diagonally; sometimes however they are contracted in breadth so as to become narrower between the archways (from east to west) than in the opposite direction: the small shafts attached to the pillars in this style are usually plain circles, but are occasionally filleted, and in some instances are hollow-sided polygons. (Plates 20, 26, 148, 153.)

"The *pilers*, with the arches and the clerestory." Cont. for Catterick Ch., p. 10.

"The *Pillars* and Chapetrels that the Arches and Pendants shall rest upon." Contract for Fotheringhay Church, p. 21.

PINNACLE, Penecle, *Faite, Pinacle, Aiguille,* FR., *Pinacolo, Aguglia,* ITAL., Gipfel, Pinnakyl, Zinne, Fiale, GER. In mediæval writers, any lesser structure, whatever be its form, that rises above the roof of a building, or that caps and terminates the higher parts of other buildings or of buttresses. Rickman, followed by other modern writers, has limited the application of the word to "a small spire, generally with four sides and ornamented; it is usually placed on the top of buttresses, both external and internal." (Ed. 1848, p. 52.) Thus, the turret of S. Stephen's, Bristol, has such a pinnacle at each angle and another on the top of its corner buttress. But this definition is plainly too confined. William of Wyrcestre calls the spire of Redclyff church, "Spera sive *pinaculum,*" and the wooden spire of S. Nicholas, Bristol, "magnum *pinaculum* sive opera de mæremio."



S. Stephen's, Bristol.

"Hanc navem vel aulam finiunt duæ turres sublimes cum *pinnaculis* deauratis."

Gervase, Canterbury, p. 1293.

These towers were capped with spires and had smaller spires at the angles.

"a strong tower square, containing 24 feete within the walles, and in height 120 feete to the corbyl table and fower small turrets over that, fined with *pinacles.*" Will of H. VI.

The above extract describes a tower at King's College, Cambridge, of which the design, engraved in Lysons' Cambridgeshire, shews that the angle turrets were octagon, and capped with large octagon spires.

"And eke in ech of the *pinacles*
Weren sondrie habitacles." Chaucer, fo. 280.

"And further to set on every principall *pinnacle* in the lowest story of the same new Crosse, the Ymage of a Beast or a foule, holding up a fane, and on everie principall *pinnacle* in the second story the image of a naked Boy with a Targett, and holding a Fane."

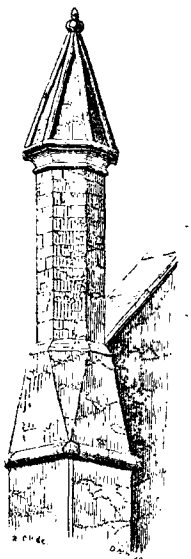
Cont. for Coventry Cross. Hearne's Lib. Niger, vol. ii. p. 620.

"Butteraces, conteyning in height from the ground workes unto the overparts of the *pinnacles* 100 fete of assise." Will of H. VI.

"*Pignaculum, Pinnaculum.* Turris ecclesiæ ubi campanæ pendent, *Gall.* Clocher." Ducange.

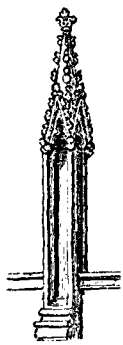
"For xxiij yryn pykys, that were made for to sette up on ye poynts of ye crossis of ye *pynaclys* of ye stepyll for ravouns schuld not stonde yer on to soyle ye stepyll, goteris with bonys and oyer thyngs, ij*s.* iiij*d.*"
Churchwardens' Accts., S. Mary, Sandwich, xv. cent. (Boys' Sandwich, p. 365.)

A pinnacle consists of a shaft and a top; this last is generally in the form of a small spire, surmounted with a finial, and often crocketed at the angles, and is sometimes called a FINIAL. Pinnacles are not used in the Norman style, though there exist a few small turrets, of late date, with pointed terminations, which appear to be their prototypes, as at the west end of Rochester cathedral, and the north transept of the church of S. Etienne at Caen. Those at Bredon, Worcestershire, and Bishop's Cleeve, Gloucestershire, (see Rickman, 5th edition, p. 77,) amount almost to actual pinnacles. In the Early English style they are not very abundant, though examples are by no means rare; they are either circular, octagonal, or square[r]; some are perfectly plain, as at the east end of Battle church, Sussex; others are surrounded with small shafts, as at the west end of Wells cathedral; and in some instances the tops are crocketed: towards the latter part of this style the system of surmounting each face of the shaft with a small pediment was introduced; and about the same period the shafts began to be occasionally made of open-work, so as to form niches for statues. Decorated pinnacles are very numerous, they have the


Battle Church, Sussex.

[r] There are large open turrets, which from their position and proportionate size must be called pinnacles, at the bases of the western spires of the church of S. Etienne at Caen, which are of triangular form at the southern spire, and hexagonal at the northern; their date is certainly not later than our Early English style, and they appear to be as old as the commencement of it.

shafts sometimes formed into niches, and sometimes panelled or quite plain, and each of the sides almost invariably terminates in a pediment; the tops are generally crocketed, and always have finials on the points: in form they are most usually square, but are sometimes octagonal, and in a few instances hexagonal and pentagonal; occasionally, in this style, square pinnacles are placed diagonally. In the Perpendicular style they do not in general differ much from those of the Decorated; polygonal forms are not very frequently found, and square pinnacles are very much oftener placed diagonally on buttresses, &c.; they are also, in rich buildings, abundantly used on the offsets of buttresses, as well as at the tops: instead of the small pediments over the sides of the shaft, it is sometimes finished with a complete moulded cornice, or capping, out of which the top of the pinnacle rises, and sometimes in the place of a top of this kind the figure of an animal holding a vane, or some other device, is used[s]; there are a few examples of pinnacles in this style with ogee-shaped tops. (Plates 43, 154, and Thornbury, Plate 140.)



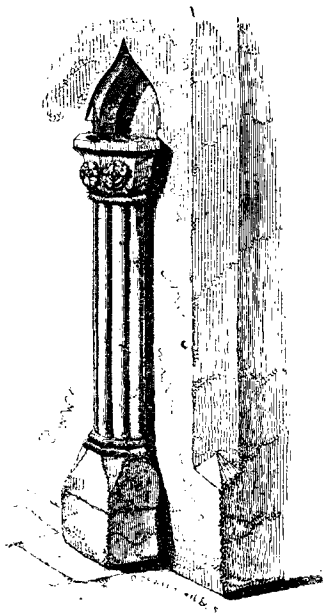
John of Gaunt's Palace, Lincoln.

PISCINA, *Piscine*, FR., *Piscina*, ITAL., Waſſerhälter, Waſſerbecken, GER.: a water-drain (otherwise termed a LAVATORY) formerly placed near to an altar in a church; it consists of a shallow stone bason, or sink, (*cuvette*, FR.,) with a hole in the bottom to carry off whatever is poured into it; it is fixed at a convenient height above the floor, and was used to receive the water in which the priest washed his hands, as well as that

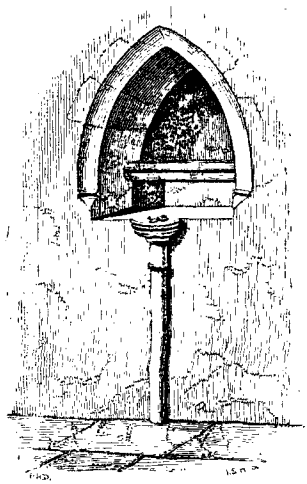
Warmington.

[s] These figures were very frequently heraldic. The pinnacles of the Beauchamp chapel at Warwick terminate with heavy square tops, and seem evidently intended to have carried figures. At the east end of Rycote chapel, Oxfordshire, are two figures of greyhounds on the angles in place of pinnacles. The east ends of Norwich and Peterborough cathedrals have buttresses capped by statues.

with which the chalice was rinsed at the time of the celebration of the mass[t]; it is placed within a niche, though the bason very frequently projects before the face of the wall, and is sometimes supported on a shaft rising from the floor; in many instances, particularly in those of Early English and early Decorated date, there are two basons, and drains[u], and occasionally three; within the niche there is also often found a wooden or



Great Addington, Northants.



Binsey, Oxfordshire.

stone shelf, which served the purpose of a CREDENCE-TABLE, to receive certain of the sacred vessels that were used in the service of the mass, previous to their being required at the altar; sometimes there is room at the bottom of the niche for these to stand at the side of the bason: in this country the piscina is almost

[t] A piscina was also very frequently provided in the vestry to receive the water in which the priest washed his hands previous to putting on his robes.

[u] The drains of the piscinas in the chapels which surround the choir of Notre Dame, Paris, on the south side, are remarkable as terminating externally in gargoyles, formed like the heads and fore quarters of lions or monstrous animals, and have their apertures several feet above the soil, in place of the usual drains communicating directly through the wall or floor into the earth.

invariably on the south side of the altar, and usually in the south wall (though sometimes in the eastern), but in Normandy it is not uncommon to find it on the north side, when the situation of the altar is such as to render that more convenient than the south. No piscinas are known to exist in this country of earlier date than the middle of the twelfth century, and of that age they are extremely rare[x]: of the thirteenth and succeeding centuries, down to the period of the Reformation, they are very abundant, and are to be found (or at least traces of them) in the chancel of most churches that have not been rebuilt, and very frequently at the eastern ends of the aisles of the nave also[y]; their forms and decorations are very various, but the character of the architectural features will always decide their date. (Plates 155—158.)

"Prope altare etiam ..... collocatur *piscina* seu *lavacrum*, in quo manus lavantur[z]."

Durandi Rationale.

"——— they of Therusate dyde do make a grete pyt for a *pyscine* where as ye ministres of the tēple shold washe their bestes y^t^ they sholde sacrefyse, & there foūde this tree & this piscine had suche vertue, *etc. etc.*"

Golden Legend, R. Pynson, 1507, fol. 137.

PITCH OF A ROOF. The slope, or angular inclination of the sides or skirts of a roof to the horizon. This is either defined by the proportion between the height of the ridge above the level of the wall, and the span; or more correctly by the angle of inclination with the horizon: or lastly, by the proportion between the length of the rafters and the span, which is a common workman's method, and is exceedingly convenient because

[x] Piscinas of Norman character remain in Romsey church, Hants; in the crypts of Gloucester cathedral; in S. Martin's, Leicester; Ryarsh church, Kent; Towersey church, Bucks; Horbling church, Lincolnshire; Cromarsh church, Oxon; Southleigh, Oxon: in the ruins of Kirkstall abbey, Yorkshire, there are no less than seven very late Norman piscinæ, one in the chancel, the others in chapels on the east side of the transepts.

[y] Altars were commonly placed at the eastern ends of the aisles, previous to the Reformation. The existence of a piscina is always a sign that an altar once stood near it; except in vestries.

[z] In an ancient MS. of Injunctions for the Diocese of Lincoln (preserved in the Bodleian Library), a provision is made for such churches as were without piscinas. A hole in the pavement by the altar was to be the substitute. Gent's. Mag., vol. lxix. p. 838.

easy to measure. Thus when the length of the rafters is equal to the span, the roof is of *equilateral pitch*, when the rafters are three quarters of the span, it is *three quarter pitch*. Any roof between these two extremes would be called a *high-pitched roof*. The highest pitch prevailed in the Early English period, but very rarely reached the *equilateral*. The Norman roofs were less than three quarter pitch. And the pitch was also lowered during the Decorated and Perpendicular periods. But *low pitched roofs*, that is, roofs of which the perpendicular height of the ridge is less than three eighths of the span, occur in all periods, although sparingly in the earlier styles[a].

PLANCEER, *Soffitta della cornice*, ITAL.: the soffit or under side of the corona of a cornice in classic architecture.

PLAT-BAND, *Plate-bande*, FR., *Fascia*, ITAL., Platte, GER.: a flat fascia, band, or string, whose projection is less than its breadth: the lintel of a door or window is also sometimes called by this name.

PLATE, Platt: a general term applied to almost all horizontal timbers which are laid upon walls, &c., to receive other timber-work: that at the top of a building immediately under the roof, is a *wall-plate*; those also which receive the ends of the joists of the floors above the ground-floor are called by the same name. "Plates lie upon walls, breast-summers support walls," says Price, (p. 52.)

"Expended in the repair of the work of the said chapel, one piece of timber called *plate*, twenty feet long, and three feet wide, lying within the wall under the roof of the same chapel, upon which several beams are placed and fixed."

Account of Martin de Tæning, controller of the works in the Palace of Westminster, 19th Edw. III. Smith's Antiquities of Westminster, p. 208.

"A roffe of tymber and a bourde made complete, w^t a somer and joystes w^t joll peces and *platts* p'teynyng to the same."

Reparacions in Tower of London, t. Hen. VIII. Bayley, App., vol. i. p. xviii.

PLINTH, *Plinthe, Socle*, FR., *Plinto*, ITAL., Plinthe, Tafel, GER.: a square member forming the lower division of the base of a column, &c. (Plates 22, 56)[b]; also the plain projecting face at

[a] For additional information, see British Critic, 1841. p. 488, and Brandon's Open Roofs, p. 12.

[b] In some Grecian buildings the columns and pilasters have bases without plinths, the mouldings standing immediately on the pavement.

the bottom of a wall immediately above the ground: in classical buildings the plinth is sometimes divided into two or more gradations, which project slightly before each other in succession towards the ground, the tops being either perfectly flat or only sloped sufficiently to prevent the lodgment of wet; in Gothic buildings the plinth is occasionally divided into two stages, the tops of which are either splayed or finished with a hollow moulding, or covered by the base-mouldings. (See GROUND-TABLE-STONES and ABACUS.)

PODIUM, a continuous pedestal, or BASEMENT: also a dwarf wall used as a substructure for the columns of a temple, &c.

POLE-PLATE, a small plate resembling a wall-plate, much used in modern roofs to receive the feet of the rafters. (See ROOF.)

POMEL, a knob, knot, or boss: the term is used in reference to the finial of a pinnacle, or ornament on the top of a conical or dome-shaped roof of a turret, the summit of a pavilion, &c., and is especially applied to articles of plate and jewelry. It also denotes generally any ornament of globular form.

"j ciphus aureus, coopertus, ... cum j parva perla in *pomello* . . . . . alius ciphus deauratus, coopertus, ... habens in *pomello* unam aquilam deauratam . . . . alius ciphus . . . habens *pomellum* in coopertorio ad modum coronæ, et in medio *pomelli* campum viride cum floribus albis . . . . . j ciphus deauratus . . . . . cum cooperculo argenti deaurato, habens in *pomello* unum angelum argenteum album."

Invent. bonorum Walt. Skirlaw, Epis. Dunelm., 1406. Test. Ebor., p. 317.

"A cross of silver and gilded, the staff thereof garnished with silver and gylded *pommells*, and a foot belonging to the same, all gylded."

Accounts of Louth Steeple, Archæol., vol. x. p. 94.

"repairs of the *pomells* and *finials* of the tabernacles." 1351.

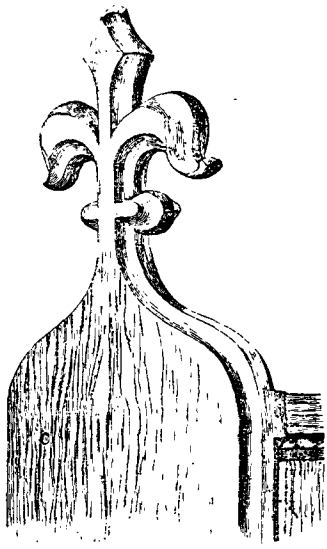
Smith's Westminster, 202.

It must be remembered that *finial* was anciently used for the entire pinnacle. In the Wardrobe Accounts, 5 E. I., we find the making of a wooden *pomellum* upon the great hall of Westminster and white-washing it, and for covering with lead the two new *pomells* of the two great kitchens, and for six new wooden *pomells* bought for the king's seat in the little Hall. (Brayley's Houses of Parliament, 81.)

POMET-TOWER: this term occurs in the description of the fight under the city walls, between Lybeaus and Maugys.

"Both lordes and ladyes
Leyn out yn *pomet touris*,
To see that sely fyght." Lybeaus diaconus, 1295, Cott. MS. Calig. A. 11.

POPIE, POPPY, POPPY-HEAD, Poop, *Poupée*, FR.: an elevated ornament often used on the tops of the upright ends, or elbows, which terminate seats, &c., in churches: they are sometimes merely cut into plain fleurs de lis or other simple forms, with the edges chamfered or slightly hollowed, but are frequently carved with leaves, like finials, and in rich work are sculptured into animals and figures, and are often extremely elaborate. No examples are known to exist of earlier date than the Decorated style, and but few so early; of Perpendicular date specimens are to be found in very numerous churches, especially in the cathedrals and old abbey churches. (Plate 160.)



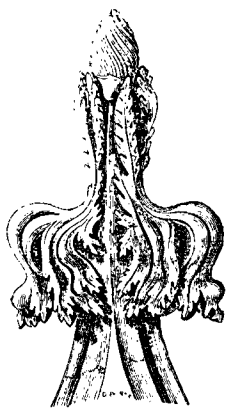
Merrow, Surrey.

"A pair of Desks of timber, *Poppies*, seats, sils, planks, &c."

Cont. for Beauchamp chapel at Warwick, 1450.

"Memord, comenawntyd and agreid wyth Comell Clerke, for the makyng off the dextis in the liberary [of Corpus Christi College, Oxford,] to the summe off xvi after the maner and forme as they be in Magdaleyn college, except the *popie heedes* off the seites."

From an old account published by Hearne, in the Appendix to History of Glastonbury.

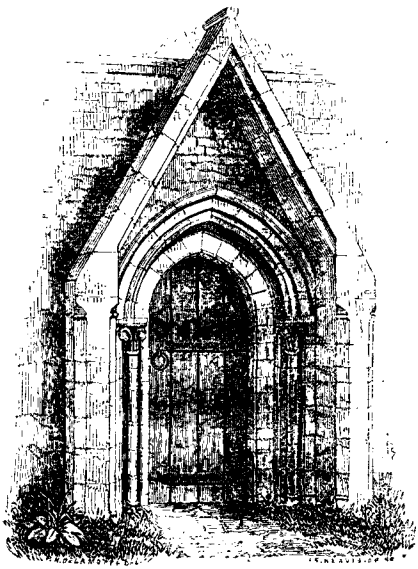


Cumner, Berks.

PORCH, *Porche*, FR., *Portico*, ITAL., Vorhalle, Halle, GER.: an adjunctive erection placed over the doorway of a larger building[c]. Porches were

[c] In some instances the lower story of the tower of a church forms the porch, as at Cranbrook, Kent. Porches appear never originally to have had close doors, but

used at an early period, and many fine examples of Norman date exist, as at Southwell, Nottinghamshire; Sherborne, Dorsetshire; Malmesbury, Wiltshire; Castle Ashby, Northamptonshire, &c.: these are of stone and rectangular, with a large open doorway in front, and the sides either entirely closed or pierced only with a small window; those of Southwell and Kelso have small rooms over them, a feature which is not very common in this style. (Plate 161.) Early English porches also remain in considerable numbers, as at the cathedrals of Wells, Salisbury, and Lincoln; S. Alban's Abbey; and the churches of Great Tew and Middleton Stoney, Oxfordshire; Barnack, Northamptonshire, &c.; in this style rooms are oftener found over them than at an early period, but in other respects they do not differ materially from those of the Norman style[d], (Plate 162): at



Shallow Porch, Uffington, Berks.

there are some wooden ones of Decorated date which have marks about the entrances seeming to indicate that they have been fitted with moveable barricades, sufficient to keep out cattle.

[d] Some of the foreign porches of this date are very splendid, and they are sometimes open at the sides as well as in front, as at the cathedral of Chartres, the church at Guibray, in Normandy, and that of Notre Dame at Dijon; this last occupies the whole width of the building, and is divided into three compartments corresponding with the body and aisles, and is two bays deep, with a fine stone groined ceiling: among porches of this kind may be included the front of Peterborough cathedral, which consists of three large arches rising to the top of the building, and standing in advance of the wall so as to form a sort of portico. At a subsequent period high open porches of this character were sometimes adopted in France, as at the west end of the church at Alençon and S. Maclou at Rouen; both these are of Flamboyant work; they are three arches in width, covering the whole breadth of the building, and that at each end is set slanting and unites with the wall of the church, so that in plan the porches form three sides of a polygon.

Chevington, Suffolk, is a wooden porch of Early English date, but much impaired by modern work. In the Decorated style wooden porches are not unfrequently found; they are of one story only in height, sometimes entirely enclosed at the sides, and sometimes with about the upper half of their height formed of open screen-work; the gables have barge-boards, which are almost always feathered, and more or less ornamented; good specimens remain at Warblington, Hampshire; Horsemonden and Brookland, Kent; Aldham, Essex; Hascombe, Surrey; Northfield, Worcestershire, &c. (Plates 163, 164); stone porches of this date have, not unusually, a room over them, as they have also in the Perpendicular style (Plate 165): of this last-mentioned style there are many wooden porches, which differ but little from those of the preceding, except that the upper half of the sides is almost always formed of open screen-work; examples remain at Halden, Kent; Albury, Surrey, &c.

It is common to find porches of all ages considerably ornamented; those of the Norman style, and perhaps also the Early English, have the decorations principally on the inside and about the doorway; those of later date are often as much enriched externally as internally, and sometimes more so: the room over the porch frequently contains a piscina, which shews that it once contained an altar, and was used as a chapel, and is sometimes provided with a fire-place, as if it had served for a dwelling-room[e]. Some porches have the roofs entirely formed of stone, both externally and internally, as at Barnack, Northamptonshire; S. Mary's, Nottingham; Strelly, Nottinghamshire; All Saints, Stamford (Plate 165); Arundel, Sussex, &c. The foregoing observations apply to

S. Peter's-in-the-East, Oxford.

[e] This was sometimes, perhaps, for the use of an anchorite.

church porches[f], but some domestic buildings are also provided with them, of which a fine example, of Decorated date, exists attached to the hall of the archbishop of Canterbury's palace at Mayfield, Sussex: they have sometimes rooms over them, and are carried up as many stories in height as the rest of the building; in houses of the time of Elizabeth the porch is almost always carried up to the main roof of the building.

"Corpus meum ad sepeliendum sub *porchea* vel in introitu ecclesiæ Sancti Michaelis in Berefrido." Test. Thom. de Yarom. 1342. Test. Ebor. 4.

"Item unum *porg'* super ostium cameræ suæ."
Works at Durham, 1343-1374. Hist. Dunelm. Scrip. tres, exlij.

"And in the north side of the Chirche the said Wilk Harwode shall make a *Porche:* the owter side of clene Assheler, the inner side of rough stone, conteining in length xij fete, and in brede as the botrasse of the said body wol soeffre; and in hight accordinge to the Isle of the same side, which (with) resonable lights in aither side, and with a sqware embatailment above."
Cont. for Fotheringhay Church, p. 25.

"Longitudo .... quæ incipit in parte occidentali latitudinis brachiorum quasi anglice a *porche* usque principium navis ecclesiæ continet 7 virgas."
Will. of Worcester, p. 292.

Porch, like its original, *porticus*, (see PORTICO,) was sometimes used for chapels in the interior of churches, and for other interior constructions, as in the following passages.

"My body to be buried in the Churche of Kellowe in my *Porch* of o^r^ Ladye there betwixt my Wife there and the Alter ende."
Will of John Trollop, 1522. Durham Wills, p. 105.

At the back of the Catterick contract is a list of five persons buried in the church, of which three "within the chappel or *porche* of our ladye within the sayd Kyrke of Catrik," and two "in the sayd Kyrke of Catrik in a chappel or *porche* dedicat unto Saynt James."

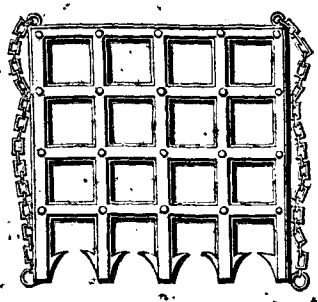
"At the east ende of the north alley of the quire, betwixt two pillars opposite, was the goodlyest faire *Porch* which was called the anchoridge; havinge

[f] At a very early period persons of rank or of eminent piety were allowed to be buried in the porch; subsequently interments were permitted within the church, but by the canons of King Edgar it was ordered that this privilege should be granted to none but good and religious men. Previous to the Reformation parts of the services for baptism, matrimony, and the churching of women, were performed in the porch. Within the porch sometimes exists the ancient stoup for holy-water. See STOUP.

in it a marvillous faire roode, with the most exquisite pictures of Marye and John, with an altar for a monke to say dayly masse."

Antient Rites of Durham, p. 15, 16.

Portcullis, Portcoles, *Herse*, Fr., *Saracinesca*, Ital.: a massive frame, or grating, of iron or wooden bars used in the middle ages to defend gateways. It was made to slide up and down in a groove formed for the purpose in each jamb, and was usually kept suspended above the gateway, but was let down whenever an attack was apprehended: the principal entrances of almost all fortresses were provided with several portcullises in succession, at some little distance apart: the grooves for them are found in buildings of the Norman style[h].



Henry VIIth.'s Chapel, Westminster.

"*Portekoles* stronge at euery gate." Lydgate's Boke of Troye.

"Wrought with our badgies of rede Roses and *Poortcoleys*." Will of Hen. VII., p. 37.

"The Gate House of the Castelle 2 *Porte Colices*." Leland, Itin., vol. i. p. 28.

"Poort colyce, *antephalarica, severniculum?*" Prompt. Parv.

"Porte coullys, *barriere coulisse, porte volant, marche coulys, rateau.*" Palsg.

"Cataracta. La herse ou le gril d'une porte de la ville. A *port-cluse* or *percullice*." Higins, Nomencl. 395.

Portico, *Portique*, Fr., *Portico*, Ital., Portik, Säulengang, Ger.: in its modern acceptation, a range of columns forming a porch in the front of a building; when of four columns it is called *tetrastyle*; when of six, *hexastyle*; of eight, *octostyle*; of ten, *decastyle*. The Latin *porticus*, however, from which the Italian *portico* and the French *portique* is derived, has a more extensive signification in all these languages, comprehending, in fact, every kind of covered ambulatory of which one (or more) sides are opened to the air by rows of columns or of arches, whether it be attached to the front of a building or to its sides, or to the inner sides of an area so as to form a *cloister*. When columns

[g] Mr. E. J. Willson observes that it was sometimes called sarrasin, probably from its use being learnt in the Crusades.

[h] The portcullis was a badge of the house of Lancaster, and borne by the Tudor kings.

are employed it corresponds to our *colonnade* (the *stoa* of the Greeks). When the openings at the side are high up, so as to give privacy to the structure, it becomes the *crypto porticus* of the ancients. Vitruvius terms the portico in front of a temple, the *pronaos*, and that at the back the *posticus*. Our portico is more correctly rendered in French by *portail* or *frontispice*.

In the middle ages the word *porticus* was used for the *entrance porch* of a church, and for the *apses*, sometimes for the principal apse and sometimes for the lesser ones. (See Ducange.) In the latter sense it is used throughout the description of Canterbury cathedral by Gervase. The structure over a tomb was termed *porticulus* and *porticus*. But *porticus* also retained its original sense of a long ambulatory. (See Loggia and Porch.)

"Cuthbertus Tunstall . . . construxit a fundo *porticum* valde speciorum et capellam ei annexam opere cæmentario in castro Dunelmensi."

W. de Chambre, p. 155.

This porticus is a long gallery still in existence.

Postern, *Poterne*, Fr.: a private entrance to a castle, town, monastery, or other enclosed building.

"Gradus ad la *Posterne* fracti sunt, et indigent reparacione."

Survey of the Manor of Clarendon, 1272. Archæol., vol. xxv. p. 152.

"At a *posterne* forth they gonne to ride
By a gein path that lay outside
Secretly."

Lydgate's Story of Thebes, fo. 389.

Post, *Poteau*, *Pilier*, Fr., *Stile*, Ital., Ständer, Pfoſte, Ger.: an upright timber in a building; those used in modern roofs are called king-posts, side posts, or queen-posts, according to their number and position (see Roof): the vertical timbers in the walls of wooden houses are called posts, and the style of work in which they are exposed to view, with the intervals filled with plastering, was sometimes called *post and pane*. (See Pane.) The corner posts into which the bressummers, &c., are framed, were called *principal posts* (*Poteaux corniers*, Fr.)

"And xiiii principal *postys*, every *post* xvi fote of lengthe."

Indenture, 1445, in the possession of R. Benson, Esq., Recorder of Salisbury.

"Principal Posts. The corner posts of a *carcass*," that is to say, of the "skelleton of an house (of wood) before it is lath'd and plaistered."

(Moxon, House Carpentry.)

"Si *postes* dun meason estoient, & le rest est eschie, si le gardeine abate les *postes*, nest wast, Car nest meason quant nest walled ne couered."

Le Court leete & Court Baron collect per John Kitchin, 1592, fo. 169.

Posts, planted in the ground, either of wood or stone, were formerly placed at the sides of the doors of sheriffs and municipal authorities, probably to fix proclamations and other notices to[1].

POYNTELL, ꝑoynttil: paving formed into small lozenges, or squares, laid diagonally: the name probably applies in strictness only to tile-paving.

"And y-paved with *Poinnttyl*, ich poynt after other." Piers Ploughman's Crede, l. 385.

PRECEPTORY, *Préceptoriale*, FR., *Precettoria*, ITAL.: a subordinate establishment of the Knights Templars, governed by a preceptor.

PRESBYTERY, *Presbytère*, FR., *Il Presbiterio*, ITAL.: the part of a church in which the high altar is placed; it forms the eastern termination of the choir, above which it is raised by several steps, and is occupied exclusively by those who minister in the services of the altar, and its western boundary is the end of the stalls or *choir proper*. But as the word choir is often used as a general term, including both the stalls or proper choir (the "chorus cantorum" or "monachorum") and the presbytery, ambiguities often arise. (See CHOIR.)

PRICK-POSTS: an obsolete term for the posts in a roof that are now called QUEEN-POSTS and for other intermediate posts in a frame.

"*Prick-posts.* Posts that are framed into Bressummers, between Principal posts, for the strengthening of the carcass." Moxon's House carpentry.

PRINCIPALS of an HERSE: the turrets or pinnacles of wax-work and tapers, with which the posts and centre were crowned, as shewn in the representation of Abbot Islip's herse, A.D. 1522. (Vet. Mon., vol. 4). Herses were described as being of five, seven or nine principals, the number of them being of

[1] It may be mentioned that there was a custom prevalent in the time of Henry VIII. and Elizabeth, and continued to a much later date, of new painting the door-posts of a new-elected mayor, or other chief magistrate, often in gay colours. This custom is frequently alluded to in old plays. See Archæologia, vol. xvii. p. 383—385.

course greater than that of the posts by one, and therefore an uneven number.

"Item vij *pryncipalls* with dowble storys thone of vij lightes thother of vj: and abowte the nether pte of the *chiefe pryncipall* caste forthe iiij *bowghtes* (sc. boughs or branches) wheron was iiij greate morters bearing vij lightes the pece; and on ev'ye of thother pryncypall iij bowghtes with iij morters as afore. And so the seid vij pryncypalls had 245 lightes sett forthe and garnyshid all thorowghe with bowles and crosses, together with gylte howsinges, morners, schoocheons and angells .... All wch pcells made of waxe."

Hersse of Lady Anne of Cleves, A.D. 1557. Excerpta Historica, p. 306.

A.D. 1556. "The ix day of August was buried Sr. William Laxton late lord mayor in the church of S. Mary Aldermary with a goodly *hers* with v. *prynsepalles* and the majesty and the valans gylted &c...."

Diary of H. Machyn. (Camden Soc. 1848.)

A.D. 1485. In Westminster Abbey "was sett the most costly and curious *Light*" (or Herse) "possibly to be made by Mans Hand which was of xiij *principal stonderds* &c." Funeral of Henry VII. Harl. 3504. ap. Lel. Coll. iv. 303.

PRINCIPAL POSTS. (See POST.)

PRINCIPAL RAFTERS. (See RAFTER.)

PRINT, ℘rynt: a plaster cast of a flat ornament, or an ornament of this kind formed of plaster from a mould.

PRIORY, *Prieuré*, FR.: a monastery governed by a prior. Alien priories were small conventual establishments, or cells, belonging to foreign monasteries.

PRISMATORY: this word occurs in the contract for Catterick church, where it appears to signify the sedilia in the south wall of the presbytery, but it is probably corrupted by an error of the copyist[k].

"Also the forsaide Richarde sall make with in the quere a hegh awter ioynand on the wyndowe in the gavill, with thre greses acordaunt thare to, the largest grese begynnyng atte the Ruestry dore, with thre *Prismatories* couenably made be mason crafte with in the same quere."

Cont. for Catterick Church, p. 9.

PROCESSION PATH, *Pourtour du choeur*, FR.: the aisle or passage which passes behind the high altar and its reredos in cathedral and conventual churches[l].

[k] Mr. Raine considers this word to be a mistake for *presbyteries*, and if so, "that we have gained a new and appropriate word for the niches which almost every church contains within its altar rails in the south wall," usually called the sedilia.

[l] See Willis, Hist. of Winchester, p. 43.

"Spacium sive *via processionum* a retro altaris principalis coram capellam sanctæ Mariæ &c." W. Worcester, p. 242.

"Ambitus templi .... The compasse, circuit or wall of ye Church: the *procession path.*" Higins, Nomenclator, 1585, p. 307.

PRONAOS, *Pronao,* ITAL.: Vorhalle, Vorderfronte, GER.: the vestibule or PORTICO in front of the cell of a temple.

PROPYLEUM, *Propileo,* ITAL.: a portico, court, or vestibule, before the gates of a building; the term is used only in classical architecture.

PROPYLON, according to the Greek inscriptions in Egypt was the name applied to the gateway, standing before the entrance of an Egyptian temple or portico, it was also called *pylónê.* It was either isolated, or it was placed between two pyramidal towers, or in smaller temples was attached to the wall of circuit, which was frequently only of crude brick, the *propylon* itself being of stone. (Wilkinson's Egypt and Thebes, p. 290.)

PROSTYLE, *Prostyle,* FR., *Prostilo,* ITAL.: a portico, in which the columns stand out quite free from the wall of the building to which it is attached: the second order of temples, according to Vitruvius, having pillars in front only. (See TEMPLE.)

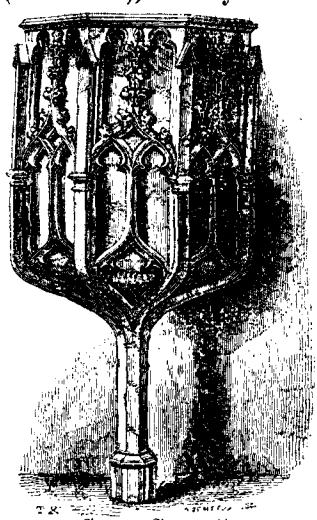
PSEUDO-DIPTERAL, *Pseudo-diptère, Faux diptère,* FR., *Pseudo-dittero,* ITAL., Falſch-doppelflüglig, GER.: a temple whose general arrangement is dipteral, with the inner range of columns surrounding the cell omitted. (See DIPTERAL.)

PSEUDO-PERIPTERAL, *Pseudo periptère,* FR., *Pseudoperittero* ITAL., Ein falſcher Peripteros, GER.: a temple having a peripteral arrangement, but with the columns at the sides attached to the walls. (See PERIPTERAL.)

PTEROMA, the space between the walls of the cell of a temple and the columns of the peristyle: called also *Ambulatio.*

PULPIT, *Chaire,* FR., *Pulpito, Pergamo,* ITAL., Kanzel, GER.: an elevated stage or desk from which sermons are delivered. They were formerly placed not only in churches but sometimes also in the refectories of monasteries, as at Beverley, Shrewsbury, Chester, Beaulieu, &c.; in the cloisters, as at S. Dié, in France; and occasionally in public thoroughfares, as on the north side of the church of Notre Dame, at S. Lô in Normandy, and in the

outer court of Magdalene college, Oxford. (Plate 166.) In churches the pulpits were formerly always placed in the nave, attached to a wall, pillar, or screen, and the ecclesiastics and others who occupied the choir during the mass removed into the nave to hear the sermon. Many ancient pulpits exist in our churches, particularly in Somersetshire (as at King's Sutton, Kingsbury Episcopi, &c.), and the adjoining counties; some are of wood, others of stone; the wooden ones are usually polygonal, with the panels enriched with featherings, tracery, and other architectural ornaments, and raised upon a single stem; few, if any, of these are earlier than the Perpendicular style; an example exists in the church of Kenton, Devonshire, which retains some of its original painting[m]: stone pulpits are sometimes met with of Decorated date, as at Beaulieu, Hampshire, where there is a specimen very early in the style (Plate 166), but by far the greater number are of Perpendicular work; in design they are very various, but their plan is usually polygonal, and in many cases they are formed like niches in the wall, with projecting fronts, and are approached by concealed stairs, in others the steps are exposed to view; some of them are very highly enriched with architectural ornaments and sculpture, and some are nearly plain: it is not unusual to find ancient pulpits, both of wood and stone, surmounted with ornamental CANOPIES OR TESTERS. Numerous wooden pulpits were erected in



Cirencester, Gloucestershire.

[m] A fine specimen of a wooden pulpit, of transition character from the Decorated to the Perpendicular style, formerly existed in the church of S. Bartholomew in West Smithfield, London; it was destroyed about the year 1824 to make way for a modern successor. A pulpit of iron is mentioned above to have formerly existed in the cathedral at Durham. This was perhaps a moveable lectern, such as still exists in Rouen cathedral.

this country soon after the Reformation in the churches not previously provided with them, a number of which still remain; some of them are considerably ornamented, and have a rich effect, although the majority are poor; most of these have flat testoons over them, but some have elevated canopies: a remarkably fine specimen of this kind of pulpit remains at Castle Ashby, Northamptonshire[n]. The pulpits in the large churches on the continent are often of very considerable size, capable of holding more than one person, and most elaborately enriched with a profusion of architectural and sculptured ornaments; a fine specimen, of Flamboyant date, exists in the cathedral at Strasburgh. (Plates 166, 167.)

In mediæval documents *pulpitum* is often to be understood to mean the rood-screen. (See AMBO.)

"*Pulpitum* vero turrem prædictam a navi quodammodo separabat, et ex parte navis in medio sui altare sanctæ crucis habebat, supra pulpitum trabes erat per transversum ecclesiæ posita quæ crucem quandum et duo cherubin et imagines scæ. mariæ et sci Johannis apostoli sustentabat."

Gervase, Canterbury, 1293. 11.

"*Pulpitum* eciam in ecclesia fecit." (Hugo Abb. Sci August. Cantuar. 1091—1124.) Decem Script., col. 1796.

"Anglice sermocinari solebat populo, unde et *pulpitum* jussit fieri in ecclesia." (Samson Abb. Sci Edmundi, 1182—1211.) Jocelini Cron., p. 80.

"Adjoyninge unto the lower parte of the great wyndow in the weste end of the said gallelee, was a faire *iron Pulpitt* with barsse of iron for one to hould them by, going up the stepes unto the pulpett, where one of the Monncks did cume every holy day and sunday to preach, at one of the clock in the after noone." Rites of Durham, p. 40.

"——he is an heretik
And yuele byleueth,
And precheth it in *pulpit*
To blenden the puple." Piers Ploughman's Crede, v. 1315.

PUNCHEON, *Jambette, Petit Poteau, Potelet,* FR.: a short upright piece in framing, a dwarf-post, sometimes called a stud.

"viij *punchons* set up over the same doore to enclose the gutter and the roffe." Reparations in the Tower of London, t. H. VIII., Bayley App., vol. i. p. xvii.

PURLINS, PERLINGS, *Filières, Pannes,* FR., *Correnti,* ITAL.: the horizontal pieces of timber which rest on the principals, or main

[n] In the canons of 1603 a pulpit was ordered to be placed in every church not previously provided with one.

rafters, of a roof, and support the common rafters. In some districts purlins are called *ribs*, or *bridgings*, in Lincolnshire *side-wavers*, and in Somersetshire *side-timbers*. (See ROOF.)

"The dowble *purloynes* in brede viij ynches & vi ynches of thyknesse & *over purloynes* in brede vij ynches & in thyknesse v inches."

Spec. for roof of Magd. Coll. Oxf., 1490.

"The lower doobyll *purlyon* pece shal be viij inches of brede and vi inches in thicknes, & the *over purloyn* for the seid floor shalbe of herte of ooke and of inch and quarter thicknes dry & wrought."

Indenture for Carpentry of the Chapell and Scole in Waynflete, 1484.

"Ten pieces of timber ready prepared called *polrenes*."

Works of Westminster, 4 E. III. Smith, p. 207.

"Used on the works of the king's chapel the said ten pieces of timber called *polrenes*, viz. on the sides of the wall under the roof of the said chapel."

Ibid., 9 E. III. Smith, p. 208.

From these passages it appears that the term was used with a more extensive signification in the middle ages than at present. R. Holmes mentions *purlaces* amongst beams, but without definition. (Acad. of Armory, p. 450.)

PUTLOG-HOLE, *Buca*, ITAL., Stuckloch, GER.: small holes left in walls for the use of the workmen in erecting their scaffolding: the cross pieces of the scaffold, on which the planks forming the floor are laid, are called "putlogs." These holes are found in walls of almost every age; they are common in Roman work; Vitruvius calls them "columbaria," from their resemblance to pigeon-holes.

PYCNOSTYLE, *Pycnostyle*, FR., *Picnostilo*, ITAL., Engſäulig, Dichtſäulig, GER.: one of the five species of INTERCOLUMNIATION defined by Vitruvius. In this, the closest of all, the columns are set at a distance equal to one diameter and a half, measured at the lower part of the shaft.

PYNUN-TABLE: probably the coping stones of a gable, from the French pignon.

"Pro xiij pedibus de *pynun table*."

Bursar's Accounts of Merton College, Oxford, A.D. 1278.

QUADRANGLE, Quadrant: a square or court surrounded by buildings: the buildings of monasteries were generally arranged in quadrangles, as, for in-

stance, the cloisters; colleges and large houses are also often disposed in the same way.

"Antonius de Beke . . . . made . . . . a *Quadrant* on the South West side of the Castell" (of Bishops Aukland.) Leland, Itin., vol. i. p. 73.

"The ffrayter and the chambers stretchyng to the kechyn, with all the *quadrant* of the inner cloyster." Letters relating to the Suppⁿ. of Monastˢ., p. 276.

QUARREL, *Filotière, Borne de vitre,* FR.: a diamond-shaped pane of glass, or a square one placed diagonally; a small quadrangular piercing in the tracery of a window; also a small square, or diamond-shaped paving brick or stone, and a stone quarry.

"Item, in the katurs, *quarrelles,* angelles, oyletts, of that est windowe cometh to iiij^{or} foot." Contract for the Beauchamp Chapel, printed in Nichols's Account. (See LIGHT.)

"Setting up of white Normandy glas, oon rowe of *quarrells* white." Accts. of Little Saxham Hall. Gage's Suffolk, p. 143.

QUARTERS: the posts in partitions, also called *uprights* and *studs.* All quartering under five inches square is termed *scantling.* It is a mediæval term.

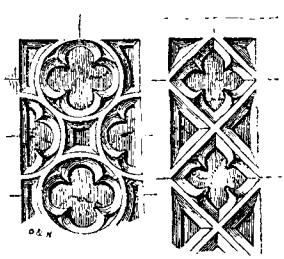
"Two pieces of timber eight feet long called *quarters.*" Works at Westminster, 4 E. III. Smith, 207.

"The laying of new *quarters* in the walls of the same chambers to fasten the *selyng* to." (*i. e.* the wainscoting.) Joiner's work. Tower of London, 24 H. VIII.

Asseres, "*Quarters* of foure inches bredth: spars." Higins, Nomencl. 211.

Trientalis materia, "a *quarter,* a rafter; a transome or pieece of timber foure inches thicke." Ibid., 339. See also Transversaria, 212.

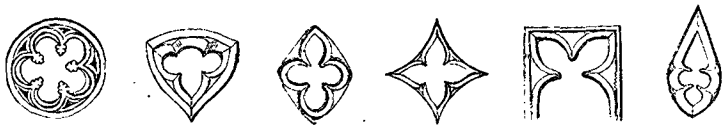
QUATREFOIL, QUARTER, Cater, Katur, *Quatre-feuille,* FR., Vierbogen, Vierschweifung, GER.: a square panel, or piercing in the tracery of a window, &c., divided by cusps or featherings into four leaves. Bands of small quatrefoils are much used as ornaments in the Perpendicular style, and sometimes in the Decorated; when placed diagonally, as in King's college chapel, they appear formerly to have been called "cross-quarters[o]." The term *quatrefoil* is not ancient: it is applied to a panel or piercing of any shape which



King's College Chapel, Cambridge.

[o] See the quotation above at p. 331, l. 21.

is feathered into four leaves or lobes, and sometimes to flowers



and leaves of similar form, carved as ornaments on mouldings, &c.

Quarter from the tomb of R. Earl of Warwick.

"Under every principall housing a goodly *quarter* for a scutcheon of copper and gilt to be set in."

Cont. for Monument of Richd. Earl of Warwick.

"Item, ij hiest small lights, either of them containing a foot and a half. Item, all the *katurs*, quarrelles, and oylements. So every of the said windowes conteineth clvi (feet)."

Cont. for glazing the windows of the Beauchamp Chapel, 1450. (See LIGHT.)

QUEEN-POST, and anciently *prick-post*, and *side-post*. (See ROOF, KING-POST.)

QUIRE, Quier, Quere. (See CHOIR.)

QUIRK: an acute channel by which the convex parts of Grecian mouldings (the ogees and ovolos) are separated from the fillet or soffit that covers them. In the corresponding mouldings of Roman architecture the convex part usually meets the fillet at a right angle. In Plate 110 compare the Grecian ovolo with the Roman ovolo, and the quirked ogee from the arch of Constantine, with the ogee from the temple of Antoninus and Faustina. In Gothic architecture quirks are abundantly used between mouldings.

Quirked ogee.

QUOIN, Quyn, Coyn, Coyning, *Coin*, FR., *Cantone, Cantonata, Bozzo, Bugno*, ITAL., Eckquader, Ecke, GER.: the external angle of a building. In middle age architecture when the walls are of rough stone-work, or of flints, the quoins are most commonly of ashlar: brick buildings also frequently have the quoins formed in the same manner; and occasionally they are plastered in imitation of stone-work, as at Eastbury house, Essex. The name is sometimes used for ashlar-stones with which the quoins are built; and it appears formerly to have also signified vertical angular projections formed on the face of a wall for ornament.

"The ryche *coyning*, the lusty tablementes." Lydgate's Boke of Troye.
"In 60 pet'. vocat. *cunes* empt. 7ˢ. 6ᵈ." Ely Sacrist Roll, 42 E. III.
"On the north syde the same tower, xl. fote *quynys* in Cane ashelar."
Reparacions in the Towr of London, t. H. VIII. Bayley, App., vol. i. p. xxix.
"The *coynes* or corners of a wall." Higins, Nomencl. 213.

RAFTERS, *Chevrons*, Fr., *Puntoni*, Ital., Sparren, Ger.: the inclined timbers forming the sides of a roof, which meet in an angle at the top, and on which the laths or boards are fixed to carry the external covering. These are termed *common rafters*. In trussed roofs they rest upon the PURLINS, which are themselves supported by the *principal rafters*. (See ROOF.)

"Longitudo tignorum aulæ, anglice *rafters*, continet 32 pedes." W. Wor. p. 270.

RAG-STONE, or RAG-WORK, *Möellon*, Fr., is thus defined by Mr. Rickman,—"flat-bedded stuff, breaking up about the thickness of a common brick, sometimes thinner, and generally used in pieces not much larger than a brick: it is found laid in all directions, though generally horizontally. This stone is often very hard, and frequently plastered and rough-cast; but in some counties neatly pointed with large joints, and looking very well: in rubble-work the stones are more irregular both in size and shape, and are sometimes larger[p]."

"Pro ij magnis lapidibus qui vocantur *ragghes*."
Bursar's accounts of Merton College, Oxford, A. D. 1278.

RAILS, *Traverses*, Fr., Riegel, Ger.: horizontal pieces of timber between the panels of wainscoting, doors, &c. (See PANEL[q].) The upright pieces of such frames are termed STYLES. Rails are also those pieces which lie over and under balusters in balconies, or extend from post to post in fences.

RAISING-PIECE, the same as WALL-PLATE, from the Ang. Sax. ræsn.

"Item in vj peciis meremii emptis pro *rasens* ad eandem domum, prec. pecii, 2*s*. 2*d*." Repairs of Kings Scholars Houses, Cambridge, 1338.
"Item vi coople refters in oon bay wt dooble syde *resours* (raisers)."
Spec. of roof of Mag. Coll. Oxf. 1493.
"*Raising-piece.* Pieces that lye under the beams upon brick or timber by the sides of the house . . . . . Wall plates or *raising pieces* . . ."
Moxon, Mechan. Ex., pp. 171, 143, Ed. 1677.

[p] Rag is the name used among quarrymen for the hard rough irregular strata usually lying over the better stone in many districts. In Kent it is applied to a particular kind of hard lime-stone.

[q] See quotation, p. 338, l. 9, &c. above.

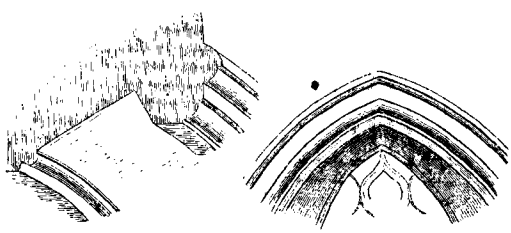
RATCHEMENTS of an HERSE: a kind of flying buttresses which spring from the corner PRINCIPALS and meet against the central or *chief principal.* They are clearly shewn in the herse of Abbat Islip. After the Reformation, they became mere *sloping rafters,* which being covered with cloth, formed a pyramidal top to the herse[r].

"Item. vj *ratchements* with xiij[ne] corsse lights a pece and on ether side of ev'ye light, one bowght (sc. bough) with a smaller lyght & so the ratchements hadde 234 lightes garnysshid as afore ..... Item. on ev'ye other bowght of bothe sides of the ratchementes was sett one small angell; angells 78 ...." "... the vallence for the ratchementes was of double sarcenet."

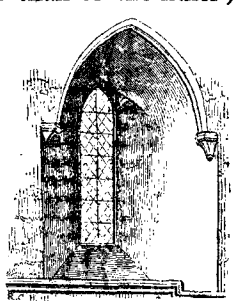
Herse of Lady Anne of Cleves, A.D. 1557. (Excerpta Historica, pp. 303, 306.)

"In Westminster Abbey ... their was maid a very somptiouse Hersse of viij square with Nyne Principalles double storiid ..... the viij *Rochments* hanged double with vallence of Sarsenet wrytten with Letters of gold and fringed with gilt fringe." Funeral of Queen Mary, A.D. 1558. Leland, Coll. t. 5. p. 309.

REAR VAULT, *Arriere Voussure,* FR.: the small vault which is interposed between the tracery or glass of a window, and the inner face of the wall. It is only employed when the wall is thick, and the glass placed nearer to the outer face of the wall than to the inner; and it is usually bounded on the inside by a rib which either abuts against the splay of the jambs, or else rests upon corbels or shafts fixed against the inner edges of the jambs. The shafts are termed the ESCOINSON SHAFTS. These terms are borrowed from the French writers of the Renaissance, as for example, Philibert de l'Orme, A.D. 1568, but they evidently adopt them from the mediæval nomenclature, which was not forgotten at that time. The archway formed by the 'scoinson shafts and rib is usually



S. Michael's, Oxford.



Luddenham, Kent.

r See drawings of herse of Sir H. Stanley, A.D. 1505, Harl. 6064. ap. Malcolm, Lond. Rediviv., vol. i. pp. 261, 414; and of "The Tymber Hearse for an Earle," Nichols' Illustrations of Manners, &c.

of a different form from the opening of the window, and is often foliated, as at Shipton Olliffe (Plate 229), Banbury and Piddington. (Rickman, p. 145). In some cases the 'scoinson shafts carry a rich sheet of unglazed tracery, as at Stone (Plate 231), and Salisbury (Plate 237). (See CLERESTORY.)

Rear vaults and escoinson ribs with or without shafts, are shewn in Plates 225, figs. 3, 4; 226, figs. 2—4; 229, figs. 2, 3; 242, fig. 1; 243, fig. 1; 246, fig. 3. The same appendages are commonly found on the inner side of DOORWAYS[s].

REBATE, RABBET, *Feuillure*, FR., *Battente, Battitoio*, ITAL.: a rectangular recess or semi-groove cut longitudinally along the outer edge of a piece of timber, to receive the edge of a plank, or other work required to fit into it. The notch or recess in a door-post, into which the door fits, is a rebate; boarding is rebated together when the edges are worked in this manner. Stones fitted together in the same way are said to be JOGGLED.

"Et solvit Willielmo Blyth pro *le rabytyng* et factura staykfaldhollis, et replecione eorundem, ij*s.* ij*d.*" Comp. Pr. de Fynkhall, 1488-9. p. cccIxxxiij.

"The mendyng of the *rabetts* of the wyndowes."

Tower of London, xxiiij[th] H. VIII.

REFECTORY, Refreitour, Frayter, *Refectoire*, FR., *Refettorio*, ITAL., Refectorium, GER.: the dining-hall of a convent, college, &c.: the internal arrangement and fittings were very similar to those of the ordinary domestic halls, except that it was usually provided with a raised desk or pulpit, from which, on some occasions, one of the inmates of the establishment read to the others during meal-time. (See FRATER-HOUSE.)

"Porticumque ligneam .... dormitorio et *refectorio* conjunctam, flamma vorax consumpsit." Vita Oswini, p. 37.

"Dimidiam claustri et *refectorii* fecit." William of Worcester, p. 341.

REGALS. (See ORGAN.)

REGRATING, or SKINNING, *Ravaler*, FR., among masons is taking off the outer surface of an old hewn stone, with the hammer and ripe, in order to whiten and make it look fresh again. This process is unfortunately freely employed in the

[s] See Willis, Architectural Nomenclature, p. 56.

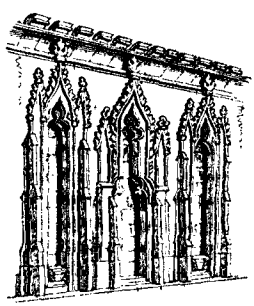
restoration of mediæval buildings to the entire destruction of their characteristic forms.

RELIEVING ARCH. (See DISCHARGING ARCH.)

RELIEVO, RELIEF, the projection given to carved work. (See BASSO-RELIEVO.)

RELIQUARY, *Chasse*, FR., *Reliquiario*, ITAL., Reliquienkästchen, GER.: a small chest, box, or casket, to contain reliques. Depositories of this kind were very common in our churches previous to the Reformation; they were made of wood, iron, or other metals, and occasionally of stone[t]; they were always more or less ornamented, and sometimes were covered with the most costly embellishments. (See SHRINE and COFFER.)

REREDOS, DOSSEL, *Retable*, FR., *Postergule*, ITAL.: the wall or screen at the back of an altar, seat, &c.; it was usually ornamented with panelling, &c., especially behind an altar, and sometimes was enriched with a profusion of niches, buttresses, pinnacles, statues, and other decorations, which were often painted with brilliant colours; reredoses of this kind not unfrequently extended across the whole breadth of the church, and were sometimes carried up nearly to the ceiling, as at S. Alban's abbey; Winchester cathedral; Durham cathedral; Gloucester cathedral; S. Saviour's church, Southwark; Christ Church, Hampshire[u], &c. In village churches they were generally simple, and appear very frequently to have had no ornaments formed in the wall, though sometimes corbels or niches were provided to carry



S. Michael's, Oxford.

[t] A small stone reliquary, of Decorated character, was discovered a few years ago in the wall of the south aisle of Brixworth church, Northamptonshire.

[u] In Arundel church, Sussex, the reredos is a plain wall about eight feet high, not attached to the east wall of the chancel, but with a passage behind it. This wall reaching only up to the sill of the east window, its being detached is hardly perceived at a little distance. This arrangement of having a passage behind the high altar appears to have been not unusual, if we may judge by the position of the piscina, and sedilia and the priest's door, in some other churches. (See ALTAR.)

images, and sometimes that part of the wall immediately over the altar was panelled; remains of these, more or less injured, are to be found in many churches, particularly at the east ends of aisles, as at S. Michael's, Oxford; Hanwell and Enstone, Oxfordshire; Solihull, Warwickshire, &c. At Bampton, Oxfordshire, a very perfect reredos remains in the east wall of the north transept, where an altar has stood; it retains the figures of Christ and the twelve Apostles under Decorated canopies. At Somerton, Oxfordshire, the reredos has been removed, and replaced in its original position, at the east end, at some remote period, probably at the time of the civil wars; it consists also of a series of figures of Christ and ten Apostles at the last supper; the workmanship of this is rude and clumsy, very inferior to that of Bampton. At S. Thomas', Salisbury, the original reredos which had long been concealed has lately been restored to view and repaired; it never had sculptures in the panels, but probably had the figures painted. (See Plate 168.) The reredos was frequently of alabaster and painted, one was discovered buried in the chancel at Drayton, Berkshire. It was not unusual to decorate the wall at the back of an altar with panellings, &c., in wood, or with embroidered hangings of tapestry-work, to which the name of reredos was given; it was also applied to the screen between the nave and choir of a church.

The open fire-hearth, frequently used in ancient domestic halls, was likewise called a reredos[x].

"Unum *rerdose* broudatum cum crucifixo et imaginibus."

Receptio bonorum Thom. Hatfield Episc. Dunelm., 1381. Hist. Dunelm. Scrip. tres, p. cliij.

"Lego libros meos .... sic ut isti libri vendantur, et precium ex ipsis receptum in ornamentum summi Altaris dictæ ecclesiæ Cath. Ebor. videlicet' *Reredose* totaliter convertatur."

Test. Will. Cawod. Canon, Ebor., 1419. Test. Ebor., p. 395.

[x] The use of these was continued in some of the college halls in Oxford until within the memory of many persons now living, and is still continued in the hall of Westminster college, and reredos was the name commonly applied to them. See the extract from Harrison in 1570, under the word Chimney. In the description of Britain, prefixed to Holinshed's Chronicles, we are told that formerly before chimneys were common in mean houses, "each man made his fire against a *reredosse* in the hall, where he dined and dressed his meat."

"Novum opus vocatum le *Rerdoose*, ad ostium chori, se extendit ad lxix^li. iiij^s."
Structuræ factæ Eccles. Dunelm. 1416, 1446. Hist. Dunelm. Scrip. tres, p. cclxxiij.

"Dominus Johannis de Nevill .... dedit ad illud opus super altare quod vocatur *la Reredos* quincentesimas libras seu marcas." W. de Chambre, ibid., p. 136.

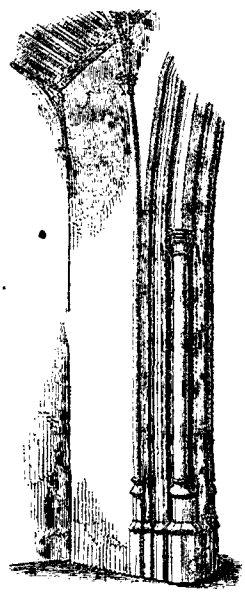
"*Reredoses* of timber." Cont. for Beauchamp chapel, Warwick.

"The *Reredosse* at the high altare (of Eton)," and "A *Reredos* bearing the roodelofte departing the quier and the body of the church (at Cambridge)."
Will of Hen. VI., Hare's MSS.

"Sepulturam meam eligo in Navi Ecclesie mei Cathedrali prope et ante ostium meum novi operis mei vocati *a Reredosse*."
Will of Bishop Walter Lyhart of Norwich, he died A.D. 1472.

"Chori longitudo de *le reredes* principalis altaris usque ad finem chori."
W. de Worcester, p. 242.

RESPOND, Respound, *Dosseret*, FR.: a half pillar or pier, in middle-age architecture, attached to a wall to support an arch, &c. They are very frequently used by themselves, as at the sides of the entrances of chancels, &c., and are also generally employed at the terminations of ranges of pillars, such as those between the body and aisles of churches. In these last-mentioned situations they usually correspond in form with the pillars, but are sometimes different: when the arcades have been rebuilt in a later style, the original responds are frequently left. Gervase (Cant. 1294) terms them simply *semipilarii*.


Fotheringhay, Northants.

"Ten mighty pillars, with four *respounds*."
Cont. for Fotheringhay Ch., p. 23.

"The same quier (of Eton college chapel) shall conteyne in breadth from side to side within the *respondes*, xxxij fete: .... the body of the same church between the yles shall conteyne in breadth within the *respondes* xxxij fete: .... the yle on the other side of the body of the church shall conteyne in breadth fro *respond* to *respond* xv fete."
Will of Henry VI., Hare's MSS

RESSAUNT, Ressant, an old English term for an ogee-moulding.

Redcliffe Church, Bristol.

"A ressaunt." "A double ressaunt." "A double ressant wyth a filet." "A resaunt lorymer," (larmier, with a projection, or drip.) William of Worcester, pp. 220, 269.

It was also applied to other architectural members that had the inflected outline of this moulding; "*rysant* gabbletts" (Indenture for King's Coll., Cam., 4 H. VIII.) are the ogee gablets of the pinnacles.

RETICULATED WORK, *Appareil réticulé, Mur Maillé,* FR., *Opera reticolata,* ITAL., Netzförmiges Mauerwerk, GER.: masonry constructed with diamond-shaped stones, or square stones placed diagonally. (See MASONRY.)

RETROCHOIR, *Arrière Choeur,* FR.: the chapels and other parts behind and about the high altar are so called, as for example the Lady Chapel, when so placed. Monks who were sick or infirm, or those who arrived too late to enter the choir, were appointed to hear the service in the *retrochorus.* (See Ducange.) The choral stalls when placed in the Roman manner behind the high altar, are sometimes termed the *Arrière choeur.*

RETURN, Retourne: the terminations of the dripstone or hood-mould of a window or door. (See DRIPSTONE and KNEE.)

"Et eisdem pro factura jj formpeys chaumeres *retournes* corbels transowms j sol skownshiom pro ij fenestris."

Accompts for building Pyttington Hall, A.D. 1450. Hist. Dunelm. Script. tres, p. cccxxv.

Also applied to the seats and desks which are set against the screen at the west end of a choir.

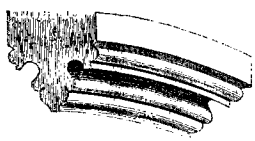
"ye chapel . . . . . wth iij stooles on ye one side and a *retorne* desk at the ende." Hengrave, p. 42.

REVEAL, REVEL. The side of an opening for a window, doorway, &c., between the framework and the outer surface of the wall. The term is principally used in reference to apertures which are cut straight through a wall, like modern doors and windows.

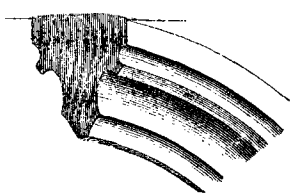
REVESTRY. (See VESTRY.)

RIB, *Nervure, Arceau,* FR., *Costola,* ITAL., Rippe, GER.: a projecting band on a ceiling, &c. In middle-age architecture ribs are very extensively employed to ornament ceilings, both flat and vaulted; more especially the latter, when groined. In

the earliest Norman vaulting the ribs generally consist of mere flat bands crossing the vault at right angles, the groins as well as the apex being left perfectly plain. As the style advances the ribs become moulded, and are also applied to the groins, and are sometimes enriched with zigzags and other ornaments peculiar to the style, with carved bosses at the intersections, as at the churches of Iffley, Oxfordshire, and Elkstone, Gloucestershire. In Early English vaulting, and that of all subsequent periods, the groins are invariably covered by ribs, and the intersections are generally ornamented with bosses or other decorations. In the Early English style it is seldom that more ribs are used than those which cross the vault at right angles (cross-springers or transverse ribs) and the (diagonal) ribs upon the groins, with, sometimes, one at the ridge. (Plates 219, 220.) In the Decorated style additional ribs are introduced between the diagonal and cross-springers, following the curve of the vault, and frequently also in other parts, running in different directions, and uniting the whole into a kind of network, as at Tewkesbury abbey, Gloucestershire: the ridge of the vault is almost invariably occupied by a rib, which is often slightly curved upwards between the bosses. When they are numerous it is not unusual to find that the more important ribs are of larger size than the others. In ordinary Perpendicular, vaulting ribs are applied much in the same way as in the preceding style, but they are sometimes employed in greater profusion and in more complicated arrangements, cusps being added to their sides, as at S. Mary Redclyff church, Bristol. (Plate 222.) In fan-tracery vaulting the ribs radiate from the springing of each pendentive, and generally become multiplied as they rise upwards, so that the whole surface is covered with tracery, which is usually enriched with featherings and other decorations. (Plate 222.)



Westminster Abbey.



Clery.

In the Flamboyant style the ribs are of the same exaggerated character with the other mouldings, bearing a good deal of resemblance to those of the English Perpendicular style, but a kind of caricature of them.

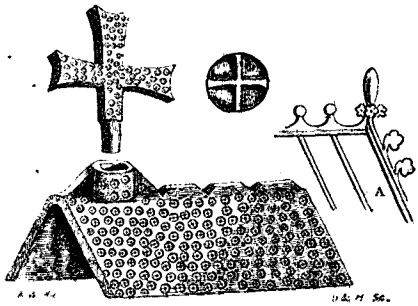
Many churches, and some other ancient buildings, have raised ceilings, of wood or plaster, formed on the undersides of the timbers of the roof; a few of these, which are as old as the Decorated and Early English styles, are sparingly ornamented with small ribs; there is generally one along the top and others crossing it at considerable intervals; in some instances the ribs are more numerous in both directions, so as to divide the surface into rectangular compartments or panels: in the Perpendicular style ceilings of this kind are almost invariably formed in cants, which are divided into squares by small ribs with bosses, shields, or flowers, at the intersections; flat ceilings also, which are common in this style, are frequently divided into squares, and sometimes into other patterns, by moulded ribs. In the time of Queen Elizabeth and James I. ribs were much used on plaster ceilings, and were often arranged with considerable intricacy; at this period the intersections were usually either plain or ornamented with small pendants. (See Plate 134.) In some districts the PURLINS of a roof are called ribs[y].

RIDGE, *Rudge*, *Faîte*, *Faîtage*, FR., *Colmarreccio*, *Asinello*, *Colmello*, ITAL. The upper angle of a roof; it has usually, though by no means always, a piece of timber running along it, called the ridge-piece, upon which the upper ends of the rafters rest: the tiles with which it is covered are frequently called ridge-tiles; these are sometimes made ornamental, a remark-

[y] The usual nomenclature of ribs may be stated as follows, the *longitudinal ridge-rib* runs along the apex of the main vault; the *transverse ridge-rib* crosses this and runs along the apex of the cross vault; the *diagonal ribs* cover the main groins, and cross each bay of vaulting diagonally, uniting at the intersection of the longitudinal and transverse ribs; the *transverse rib* or *cross-springer* crosses the main vault at right angles; the *wall-rib* occupies the angle at the end of the vault, where it stops against a wall; *liernes* are short ribs that neither spring from the imposts nor run along the ridges, but serve to connect the principal ribs.

able instance of which was lately found at Great Malvern[z],

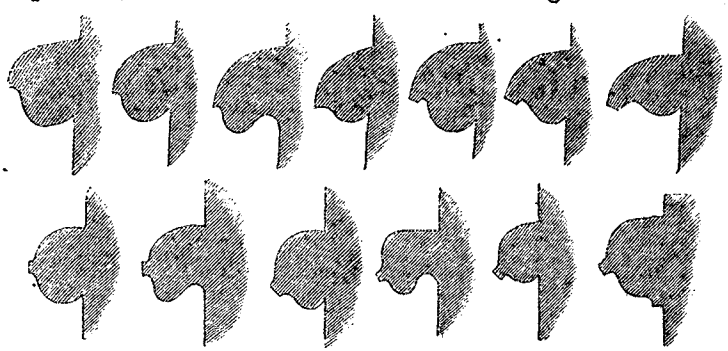
Ridge-tile, Lincoln.



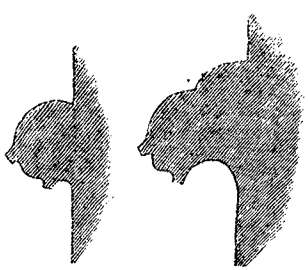
Great Malvern Priory Church, Worcestershire.

and another very curious one at Lincoln. (See CREST-TILES.)

ROLL-MOULDING. This term has been given to a moulding much used in Decorated and late Early English work, especially in strings and dripstones; its varieties are numerous, and though some of them



bear resemblance to a roll, others are very different, as is shewn by the few annexed sections. Some of these varieties, in which the square fillet is more decidedly marked, have been popularly called "the roll and fillet moulding." It is sometimes called the *scroll*



[z] The cross is given on the authority of a portion of one found in digging at the east end of the church; [A] is from cotemporary painted glass in the church, and illustrates the manner in which the other parts of the crest were probably finished.

moulding, from its resemblance to a scroll of paper or parchment with the edge overlapping. The name of "*roll* moulding" is often applied to the common round or boutell.

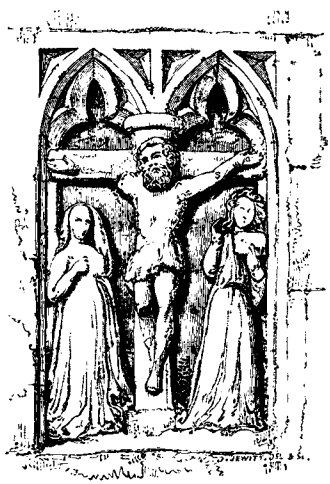
Roman Architecture, *Architecture Romaine*, Fr. Roman architecture differs considerably from Grecian both in general aspect and in the details; it also embraces two additional orders, the Tuscan and Composite, which were unknown to the Greeks. The mouldings are rounder and often more prominent; the enrichments both in design and execution are bolder, and are frequently used in greater profusion; the entablatures in many cases are broken over the columns; the pediments are steeper, and the shafts of the columns, instead of diminishing in a straight line from the base to the capital, are very often slightly curved. The arch also, which appears to have been unknown to the Greeks, was brought into general use by the Romans, and greatly affected the character of their architecture; at its first introduction it was made subordinate to the columns and entablature, but it soon came to be regarded as a more important principle, and was adopted as one of the leading features: many late Roman buildings have been vaulted. In general appearance Roman architecture is less chaste and simple than the Grecian, but it is bolder, richer, and in many respects more imposing.

Roman Order, a name sometimes given to the Composite order.

Romanesque, *Architecture Romane*, Fr.: a general term for all the debased styles of architecture which sprung from attempts to imitate the Roman, and which flourished in Europe from the period of the destruction of the Roman power till the introduction of Gothic architecture. It was first applied by Mr. Gunn, (Inquiry into . . . Gothic Architecture, p. 19,) and its singular appropriateness and convenience has brought it into general use. It is equivalent to the *Architecture Romane* of De Caumont. It is thus described by Dr. Whewell[a]: "Its characters are a more or less close imitation

[a] Notes on German Churches, p. 31. ed. 1835.

of the features of Roman architecture. The arches are round: are supported on pillars retaining traces of the classical proportions; the pilasters, cornices, and entablatures, have a correspondence and similarity with those of classical architecture; there is a prevalence of rectangular faces and square-edged projections; the openings in walls are small, and subordinate to the surfaces in which they occur; the members of the architecture are massive and heavy; very limited in kind and repetition; the enrichments being introduced rather by sculpturing surfaces, than by multiplying and extending the component parts. There is in this style a predominance of *horizontal* lines, or at least no predominance and prolongation of vertical ones. For instance, the pillars are not prolonged in corresponding mouldings along the arches; the walls have no prominent buttresses, and are generally terminated by a strong horizontal tablet or cornice."—"This same kind of architecture, or perhaps particular modifications of it, have been by various persons termed Saxon, Norman, Lombard, Byzantine,' &c. All these names imply suppositions, with regard to the history of this architecture, which it might be difficult to substantiate; and would, moreover, in most cases, not be understood to describe the style in that generality which we learn to attribute to it, by finding it, with some variations according to time and place, diffused over the whole face of Europe."



Sherborne, Dorset.

Rood, Rode. A cross or crucifix; the term is more particularly applied to the large cross erected in Roman Catholic churches over the entrance of the chancel, or choir; this is often of very large size, and when complete is, like other crucifixes, accompanied by the figures of S. John and the Blessed Virgin, placed one on

each side of the foot of the cross[b]; but these are often omitted. Lights are frequently placed in front of these roods, especially on certain festivals of the Church.

"Whenne that he to the kyrke come,
"To-ffore the *rode* he knelyd anon,
"And on hys knees he felle:" Reliqu. Antiq., ii. 94.

"Also above the hight of all upon the waule did stande the most goodly and famous *roode* that was in all this land, with the picture of Marie on the one syde and the picture of John on the other, with two splendent and glisteringe archangels, one on the syde of Mary, and the other of the other syde of Johne." Antient Rites of Durham, p. 29.

"Whether they have a *Rood* in their church of a decent stature with Mary and John, and an image of the patron of the same Church."

The Articles of Visitation for the Diocese of Canterbury, set forth by Cardinal Pole in 1567. Cardwell's Documentary Annals, vol i. p. 173.

ROOD-BEAM, ROOD-LOFT, Holy-loft, Candle-beam, *Jubé*, FR., Lettner, GER.: the rood spoken of in the last article was supported either by a beam called the rood-beam, or by a gallery, called the rood-loft, over the screen, separating the choir, or chancel, of a church from the nave. Rood-lofts do not appear to have been common in this country before, if so soon as the fourteenth century; they were approached from the inside of the church, generally by a small stone staircase in the wall, which is often to be found in churches which have lost all other traces of them. The front was frequently richly panelled, and the underside formed into a large coved cornice or ornamented with small ribs and other decorations, connecting it with the screen below. Although most of the rood-lofts in this country have been destroyed, a considerable number of examples (more or less perfect) remain, as at Long Sutton, Kingsbury Episcopi, Barnwell, Dunster, Timberscombe, Minehead, and Winsham, Somersetshire; Attleborough[c], Norfolk; Newark, Nottinghamshire; Charlton-on-

[b] These figures were acknowledged emblems of the Jewish and Christian Churches, as is evident from some ancient specimens of painted glass, in which those names are inscribed over them.

[c] This was a nearly perfect and most interesting specimen, in its original position, extending across nave and aisles, with a central door to give admission to the choir of the conventual church, lateral doors to the transepts which were chantry chapels, and serving as a reredos for an altar on each side of the central door. It was unfortunately removed to the west end of the nave in 1845. See Barrett's Attleborough.

Otmoor, and Handborough, Oxfordshire; Merevale, Knowle, and Worm-Leighton, Warwickshire; Flamsted, Hertfordshire; Uffendon, Bradninch, Collumpton, Dartmouth, Kenton, Plymtree, and Hartland, Devon, &c.[d] The rood-loft was occasionally placed above the chancel-arch, as at Northleach, Gloucestershire.

"Supra pulpitum *trabes* erat, per transversum ecclesiæ posita, quæ crucem grandem et duo cherubin et imagines Sanctæ Mariæ et Sancti Johannis Apostoli sustentabat[*]." Gervase—Decem Scrip., col. 1293.

"He died when I came fro Hierusalem,
And lieth in graue vnder the *Rode beem*." Chaucer, fo. 35.

"Sold to Jamys Leuson esquyre, Thomas Picto, and Richard Warde, all the tyle, shyngle, tymber, stone, glasse and iron, one marble grave stone, the pavementes of the church, quyer and chapelles, with *rode lofte*, the pyctures of Cryst, Mary and Johan, beyng in the church and chauncell of the Austen Fryers, besydes the towne of Stafford."
30th Hen. VIII. Letters relating to Suppression of Monasteries, 272.

"Paid . . . . for setting up the Flemish organ in the *rood loft*, by four days, xx*d*." Accounts of Louth Steeple. Archæol., vol. x. p. 79.

"1555. Received for the *holy looft* lyghtes 33*s*. 4*d*."
Accompts of S. Helen's, Abingdon. Archæol., vol. i. pp. 12, 16.

"A.D. 1561. To the carpenter and others for taking down the *roode lofte* and stopping the holes in the wall where the joices stoode, 15*s*. 8*d*. To the peynter, for writing the scripture where the roode lofte stoode and overthwarte the same isle, 3*s*. 4*d*." Churchwardens' Accounts, S. Helen's, Abingdon, Arch., vol. i.

The rood-beam was sometimes termed the *candle-beam*, as, for example,

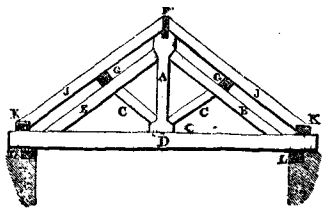
"1499. Payd Thos. Cuttyng for makyng of the Vyse unto the *candelbem*, 1*l*. 8*s*. 10*d*." Churchwardens' Accounts, Walberswick, Gardener's Dunwich, p. 156.

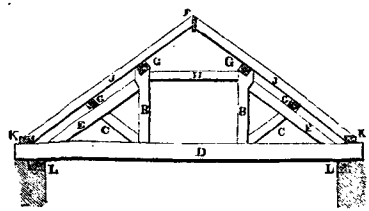
ROOD-TOWER, ROOD-STEEPLE. This name is sometimes applied to the tower built over the intersection of a cruciform church. The term rood-arch is sometimes applied to the arch between the nave and chancel, from its being immediately over the rood-loft.

[d] Those at Bradninch, Collumpton, and Hartland, retain the original painting and gilding: at Hartland this has been newly varnished, which has brought out the colouring with very good effect. The examples at Dartmouth and Kenton are very elaborate work, and are said by tradition to have been taken at sea by a Dartmouth privateer, on the voyage from Flanders to Spain.

[*] Gervase is here describing the state of Canterbury cathedral before the fire in 1174: the "pulpitum" was the *jubé* between the nave and choir.

Roof, *Comble*, Fr. The external covering on the top of a building; sometimes of stone, but usually of wood overlaid with slates, tiles, lead, &c. The form and construction of the timber-work of roofs differs materially according to the nature of the building on which it is to be placed, and any attempt to notice all the varieties would far exceed the limits of this work. The main portions of the framing, which in most cases are placed at regular intervals, are each called a *truss*, *principal*, or *pair of principals* (*Ferme*, Fr., *Incavallatura*, *Armatura*, Ital., Dach-stuhl, Ger.): these, in ornamental open roofs, are the leading features, and in some ancient roofs are contrived with an especial view to appearance. The accompanying diagrams of two of the simplest kinds of modern roofs will serve to explain the





names of the most important timbers: a *king-post* roof has one vertical post in each truss, a *queen-post* roof has two: A. *king-post;* BB. *queen-posts,* or *side-posts;* CCCC. *braces,* or *struts;* DD. *tie-beams;* EEEE. *principal rafters, blades,* or *backs;* FF. *ridge-pieces;* GGGGGG. *purlins;* H. *collar;* JJJJ. *common rafters;* KKKK. *pole-plates;* LLLL. *wall-plates.*

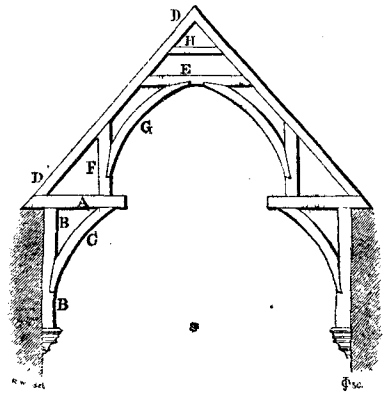
Of the construction of the wooden roofs of the ancients very little is known, but it was probably of the most inartificial kind, and, judging from the form of their pediments, the pitch of them was low: some small buildings still retain their original roofs of marble, as the Tower of the Winds, and the Choragic Monument of Lysicrates at Athens. The Mausoleum of Theodoric at Ravenna has a domed roof, formed of a single block of stone, nearly thirty-six feet diameter.

Mediæval roofs vary so much in their structure on account of the ornamental disposition of the pieces, that it is not easy to establish a universal nomenclature for them. Many names of

beams and timbers occur in old contracts, and are exemplified throughout the present work[f], but their original application is often uncertain. The hammer-beam roofs contain most of the peculiarities of structure that distinguish the mediæval roofs from the modern roofs, and the following nomenclature may be adopted in describing them.

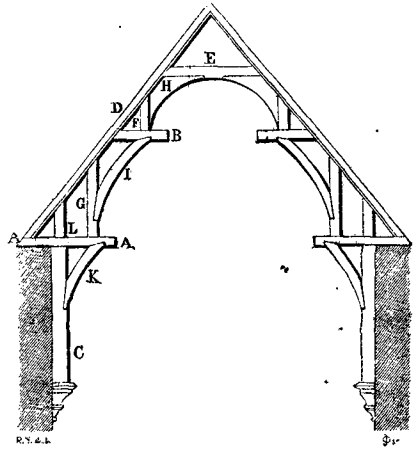
SINGLE HAMMER-BEAM ROOF.

A. *hammer-beam.*
BB. *pendant post.*
C. *hammer-brace.*
DD. *rafter.*
E. *collar.*
F. *side post.*
G. *collar-brace.*
H. *upper collar.*



DOUBLE HAMMER-BEAM ROOF.

AA. *lower hammer-beam.*
B. *upper hammer-beam.*
C. *pendant-post.*
D. *rafter.*
E. *collar.*
F. *upper side-post.*
G. *lower side-post.*
H. *collar-brace.*
I. *upper hammer-brace.*
K. *lower hammer-brace.*
L. *ashler piece.*



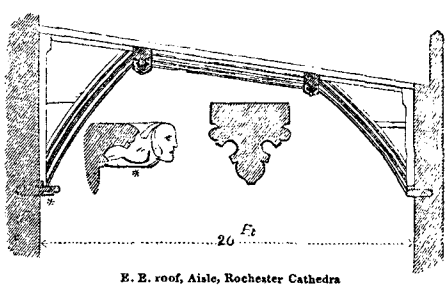
It must be remembered that all upright pieces may be called

[f] Further information will be found under the separate articles which belong to the technical terms that occur in the explanation of the diagrams. In addition

posts with an epithet if necessary. Inclined pieces (if not *rafters*) are *braces*, and commonly derive their epithet from the piece under which they are placed, or which they principally stiffen. *Ashler pieces* are fixed to every one of the rafters in most mediæval roofs, as seen in Plates 171, 174, fig. 1. 179, fig. 2. They are sometimes concealed by the cornice mouldings and frieze boards. When a double *wall-plate* is employed, the two are distinguished as *outer wall-plate* and *inner wall-plate*.

Saxon roofs were elevated, but to what degree we have no certain account; neither is there satisfactory evidence of their internal appearance; the illuminations in manuscripts seem to represent them as often covered with slates, tiles, or shingles. Norman roofs were also raised, in some cases to a very steep pitch, but in others the elevation was more moderate, the ridge being formed at about a right angle: it does not appear that at this period the construction was made ornamental, although, doubtless, in many cases the framing was open to view: the covering was certainly sometimes of lead, but was probably oftener of a less costly material.

Early English roofs (Plate 171) were generally, if not always, made with a steep slope, though not universally of the same PITCH; sometimes the section of the roof represented an equilateral triangle, and sometimes the proportions were flatter; a few roofs of this date still exist, as on the nave of Hales Owen church, Shropshire; this originally had tie-beams across it, and under every rafter additional pieces of timber are fixed, which are cut circular, so that the general appearance is that of a series of parallel ribs forming a barrel vault; this seems to have been a common

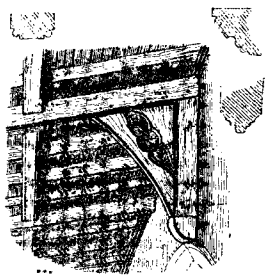


E. E. roof, Aisle, Rochester Cathedra

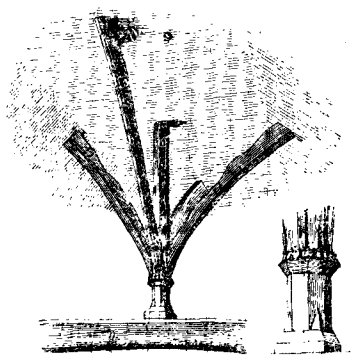
to these the reader may refer to *beam, binding-beam, bragger, camber-beam, compass-roof, couples, couple-close, dormant-tree, dragon-piece, footing-beam, furrings, hip, hipknob, intertie, jack-rafter, jawepiece, jerkin-head, jopy, knee, knee-rafter, pitch, puncheon, raising-piece, trussed-rafter, strut, tie.*

mode of improving the appearance of roofs in this style before any important ornaments were applied to them; the additional pieces under the rafters were usually either quite plain or only chamfered on the edges; a moulded rib sometimes ran along the top, and a cornice next the wall-plate, both of which were generally small, the tie-beams also were frequently moulded[g].

When first the approach of the Decorated style began to exercise an influence, the roofs, though still of the same construction, became somewhat more ornamental (Plates 172—176), a good specimen of which did exist on the chancel of the old church (now destroyed) at Horsley, Gloucestershire; this had a flower or other ornament carved at the top of each of the circular ribs; the king-post and tie-beam were both moulded, and the latter had moulded circular braces both above and below it, the lower ones supported on corbel-heads: there are also roofs existing of this date, and some probably earlier, in country churches, the insides of which are formed into a series of flat spaces, or cants; they are usually quite plain, with the exception of the tie-beam and cornice, which are frequently



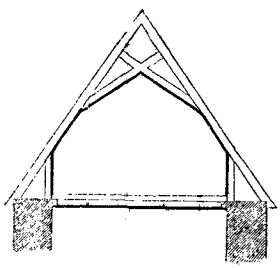
South Aisle, Kidlington, Oxon.



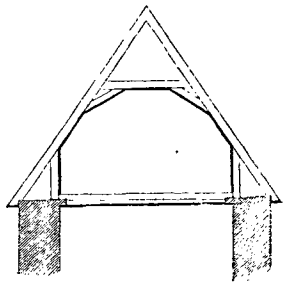
Headington, Oxon.

[g] See KING-POST, where part of one of the tie-beams at old Shoreham church, Sussex, with the tooth ornament on it, is represented. Portions of roofs of this style are not very uncommon, and though frequently much mutilated, still retain their original character sufficiently to mark their date, as the tie-beams and braces of South Moreton church, Berkshire. The original circular braces remain above a flat plaster ceiling in Bamber church, Hampshire. At Bradfield, Berkshire, lately rebuilt, the wall-plate had mouldings of this style, the other timbers were plain, canted, but probably of the same date. At Binham, Norfolk, the tie-beams and braces are of the same form as the doorways, called the *square-headed trefoil*, (see fig. 24, p. 43, above,) and have the tooth ornament rudely executed. At Llan Tyssilio, in the Isle of Anglesey, is a very good small Early English roof.

moulded, and the king-post, which is commonly octagonal with a moulded capital and base: of a later period roofs of this kind are extremely common in some districts, but they are generally to be distinguished from the earlier specimens by being arranged in seven cants instead of six[h]; of the older description good

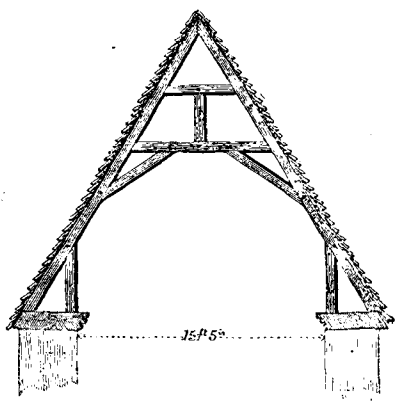


Early roof.



Later roof.

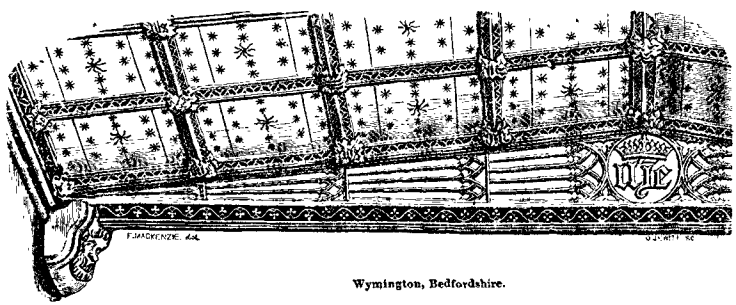
examples remain at Chartham church, Kent, and on the south aisle of Merrow church, Surrey; most of these roofs are now ceiled, but probably many of them were originally open. As the Decorated style advanced, the leading timbers of the principals were often formed into an arch by the addition of circular braces under the tie-beams, the beams themselves being also frequently curved; the spandrels formed by these braces were very usually filled with pierced tracery, and the timbers generally were more moulded and enriched than in the earlier styles; where the lines of mouldings were interrupted they very commonly terminated in carved leaves or other ornaments: sometimes the tie-



Chancel, Beckley, Oxon.

[h] When these roofs have either tie-beams or cornices with mouldings upon them, the character of the mouldings will decide their date; but in the absence of these, the number of cants may be considered as tolerably conclusive, though there are probably exceptions to this rule. They are commonly of the construction termed TRUSSED RAFTER roofs, (which see.)

beams were omitted in roofs of high pitch, but the principals were generally arched. (Plates 173—176.) The roofs of domestic halls, in the Decorated style, appear to have been more enriched than those of churches; that of Malvern priory had a variety of cross-braces above the tie-beams cut into ornamental featherings (Plate 173): that of the archbishop of Canterbury's palace at Mayfield, Sussex, was supported on stone arches spanning the whole breadth of the room (about forty feet); this kind of construction is also partially used in the hall at The Mote, Ightham, Kent; at Nursted Court, in the same county, the roof of the hall, which was destroyed a few years ago, was mainly supported on circular wooden pillars, with flowered capitals, which stood a short distance from the walls: a roof of very similar construction to this still exists at Temple Balsall, Warwickshire.



Wymington, Bedfordshire.

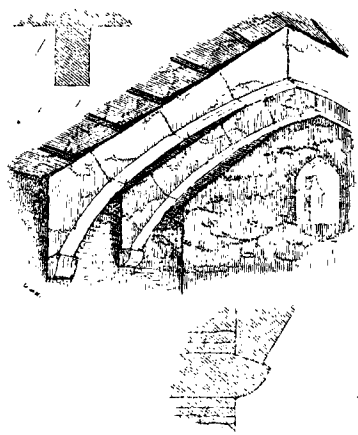
In the Perpendicular style HAMMER-BEAM ROOFS[i] were introduced, one of the finest specimens of which is that on Westminster hall, and, together with them, most numerous varieties of construction for the sake of ornament; these are far too manifold to be enumerated, but a few of simple character are given in Plates 177—180; specimens also exist in many churches[k] and halls, some of which are extremely magnificent, and are enriched with tracery, featherings, pendants, and carv-

[i] See HAMMER-BEAM, and Plate 179, fig. 2.

[k] Sparsholt, Berks; S. Mary's chapel, Stourbridge, near Cambridge, (which has the ball-flower on the beams); Thurkeston, Leicestershire, the nave and porch; Beckley, Oxfordshire, the chancel; Clack abbey, Wiltshire, Adderbury, Oxfordshire, the nave. Some very fine examples exist in the district around Wisbeach.

ings of various kinds, in the greatest profusion. Many roofs in this style were nearly or quite flat; these when plain had the timbers often exposed to view and moulded; in other cases they were ceiled with oak and formed into panels, and were usually enriched with bosses and other ornaments of similar description to those of the higher roofs; good examples remain at Cirencester church, Gloucestershire, and Wymington, Bedfordshire. On halls hammer-beam roofs were principally used, indeed so late as the seventeenth century, but on churches other kinds of construction were more prevalent. Hammer-beam roofs, however, abound on the churches of the Norwich diocese, and the adjacent district.

There are some mediæval buildings, principally vestries, apses, and porches of churches, which are entirely roofed with stone; some of these are of Norman date, as the apse of S. Nicholas's church at Caen; others are later, as the south porch of Barnack church, Northamptonshire, which is Early English[1], and the tower of Wolvercot, Oxfordshire; at Willingham church, Cambridgeshire, is a vestry of Decorated date with a roof of this kind; other examples exist on the south porches of S. Mary's, Nottingham, and Strelley, Nottinghamshire[m], Leverington near Wisbeach, and on a small building attached to the south side of the chancel of Rushton church, Northamptonshire; these are all of considerable elevation, and most of them are vaulted within, but that at Willingham is supported upon ornamental arched ribs[n].



Stone roof of tower, Wolvercot, Oxon.

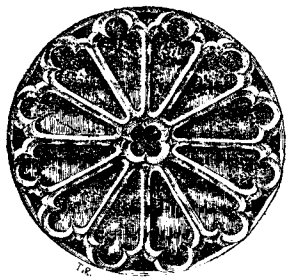
[1] Some Early English barns exist, or did exist within memory, having the roofs framed from the ground, so as to be independent of the walls, as at Peterborough, Ely, and Bradford, Wilts.

[m] The south porch at Trowell, in the same county, formerly had a similar roof.

[n] A plate of the interior of this is given in Lysons' Magna Britannia, and of Leverington in the Builder, vol. vi. p. 91.

At Losches, in Touraine, the whole church is roofed entirely with stone, the apses in the manner already described, and the body, which is a parallelogram without aisles, is covered by two low hollow octagonal pyramids or spires[o].

Rose Window, *Rose, Rosace,* Fr.: a name sometimes given to a circular window, otherwise called a Catharine wheel[p]. (See Window and Oculus.)



Rough-cast, *Arricciatura,* Ital.: coarse plaster-work, used on the outsides of buildings.

"The bullwark as aforsayd to be new *roughcaste* with morter."

Survey of Tower of London, 23 H. VIII.—Bayley's App., vol. i. p. xiv.

Rough-setter, Rough-mason: an old term for a mason who only built coarse walling, as distinguished from a free-mason who worked with mallet and chisel.

"And during all the sayd werke the seid Will. Horwode shall nether set mo nor fewer Free Masons, *Rogh Setters,* ne Leyes thereupon."

Cont. for Fotheringhay Ch., p. 29.

". . . . none artificer nor labourer hereafter named, take no more nor greatter wages, than hereafter is limitted . . . . that is to say a free mason, maister carpenter, *rough mason,* bricke layer, ... nor ioyner, from Easter to Michelmas every of them vj*d.* for the day without meate and drink and with meate and drinke iiij*d.*"

The booke for a Justice of peace, 1559, fo. 17.

Roundel, the bead or astragal moulding.

Rubble, Rubble-work, Rough-walling, *Hourdage, Blocage, Remplage,* Fr., *Muraglia di getto,* Ital., Rauhes-Werk, Bauchsteinmauer, Ger.: coarse walling constructed of rough stones, not large but of great irregularity both in size and shape, and not so flat bedded as in rag-work; in some districts it is often

[o] Drawings of ancient roofs, with descriptions, &c., may be found in Smith's Specimen of Ancient Carpentry, 1787; Pugin's Specimens and Examples of Gothic Architecture; British Critic, 1841 and 1842; Clutton on Perpendicular roofs in Weale's papers; Fulford on open roofs, Trans. of Exeter Diocesan Society; Bury's Ecclesiastical Woodwork, 1847; Brandon's Open Roofs, 1849, &c. &c.

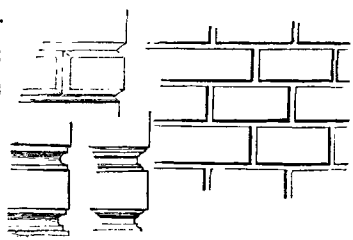
[p] See quotation in Geometrical tracery.

formed of flints: in large buildings, in neighbourhoods where better materials can be obtained for the outer face of the walls, it is in general only used for the insides, or backing, but in other districts the whole substance of the walls is not unfrequently of this construction; it is often found to have been plastered on both sides, but sometimes it was only pointed externally.

"Et erunt dicti muri de puro achiler exterius, et de *rogh wall* interius, cum bono calce bene et sufficienter mixto cemate competenti."

Cont. for Durham Dormitory, 1401.—Hist. Dunelm. Scrip. tres, clxxxviij.

RUSTIC-WORK, *Bossage*, FR., *Opera rustica, a bozze*, ITAL., Ausgesetze steine, GER.: ashlar masonry, the joints of which are worked with grooves, or channels, to render them conspicuous; sometimes the whole of the joints are worked in this way and sometimes only the horizontal ones; the grooves are either moulded or plain, and are formed in several different ways: the surface of the work is sometimes left, or purposely made rough, but at the present day it is usually made even. Rustic-work was never employed in mediæval buildings.



SACRISTRY, Sextry, Sacrary, or Sacrarium[q], *Sacristie*, FR., *Sagrestia*, ITAL., Sakriſtei, GER.: a room attached to a church, in which the sacred vessels, vestments, and other valuables connected with the religious services of the building, were preserved, and in which the priest put on his robes; sometimes included within the main walls of the fabric, and sometimes an adjunct. In England this name does not appear to have been so common as vestry, but on the continent it still prevails. (See VESTRY.)

"A Sextry or Vestry. Sacrarium." Withal's little Dictionarie, 1634. p. 301.

"Sacrarium .... Sanctuarie. *The sanctuarie or chauncell.*" Higins, Nomenclator, 1565. p. 307.

"*Sacrarium* sive locus in quo sacra reponuntur sive in quo sacerdos sacras vestes induit." Durandi Rationale.

[q] Some modern writers have employed *sacrarium* for the space within the altar rails of the English church. See Ducange for the various significations of the word.

"They token . . . . . .
Releques sacred the holy eke vessels,
Without abode out of the *sacrary.*" Lydgate's Boke of Troye.

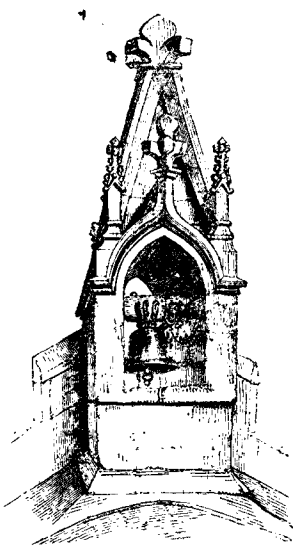
SADDLE-BARS. In casement or quarry glazing, the small iron bars to which the lead panels are tied. The same term occurs in the following extracts, under the disguise of mediæval orthography.

"In diversis *sowdeles* factis pro fenestris superioris istoriæ novi operis" "xljˣˣ. barres et *sowdeles* reparandis." Ely Sacrist Roll, 13 E. III.

"Nine small bars of iron called *soudlets* to hold the glass in the windowes . . . also 61 *soudlets* . . . . 90 *soudlets* . . . . cramp bars and *soudelets* for the windows." Westminster Rolls. Smith, 196, 197.

SADDLE ROOF *of a Tower,* (*comble en Batière,* FR.,) so called when the roof has two gables, as at Brookthorpe or Versainville, Plate 211, figs. 3, 4. (sometimes termed a *Pack-saddle* roof.)

SANCTE-BELL, SANCTUS-BELL, SAINTS'-BELL, MASS-BELL, Sacring-Bell, Saunce-Bell. A small bell used in the Roman Catholic Church to call attention to the more solemn parts of the service of the mass, as at the conclusion of the ordinary, when the words "Sanctus, Sanctus, Sanctus, Deus Sabaoth," are pronounced by the priest, and on the elevation of the host and chalice after consecration: it is now usually, if not always, a small hand-bell carried by an attendant, and was generally of this kind in England previous to the Reformation, made sometimes of silver; but in some instances a larger bell was used, and was suspended on the outside of the church in a small turret, made to receive it, over the archway leading from the nave into the chancel, and rung by a rope from within; many of these turrets still exist, as at Isham, Rothwell, and Desborough, Northamptonshire; Boston, Lincolnshire; Bloxham, Brize-norton, Swalcliffe, and Coombe, Oxfordshire, &c.; a few still retain the bell, as at Long Compton, Warwickshire.



Long Compton, Warwickshire.

Nola—"a little bell; a *sance* or *sacring* bell." Higins, Nomencl. 310.

"Like unto *sackring* bells." Rites of Durham, 23.

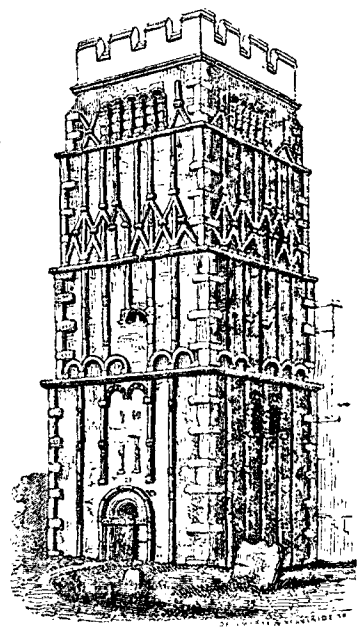
"Lego .... dictis cantariis .... j campanam de argento, videlicet j *sacring bell*." Test. Johan. Depedon. 1402. Test. Ebor. 295.

"Item, ij belles, one a *sauncebelle*." Letters relating to Suppress. of Monast. 270.

SANCTUARY, *Sanctuaire*, FR.: the presbytery or eastern part of the choir of a church in which the altar is placed. (See PRESBYTERY, CHOIR, and SACRISTY.)

Sacrarium—"The *Sanctuary* or Chauncell." Higins, Nomencl. 307.

SAXON ARCHITECTURE: the character of the architecture of the Anglo-Saxons has not yet been fully ascertained, neither is it decided whether any specimens of their work still remain[r]. For a considerable time after they had established themselves in this country, their buildings were of wood, and this appears to have been the prevailing material employed at the time of the Conquest[s], although stone had been occasionally used several centuries earlier. The workmanship of the Saxons was undoubtedly rude, and their buildings are described by early historians as having been very different in character, and very inferior in size, to those erected by the Normans. No timber-work of Saxon date can be in existence at the present time, but it is contended by some antiquaries that several

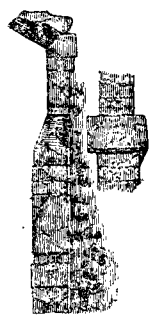


Earl's Barton, Northamptonshire.

[r] In treating of this subject it must be needless, at the present day, to refer to the theories of the antiquaries of the last century, which were founded on little else than their own preconceived ideas of what Saxon architecture ought to be; according to these authors such buildings as the churches of Iffley and Barfreston, the chancel of S. Peter's-in-the-East, Oxford, and that which has been called "the old Conventual Church" at Ely, are all of dates anterior to the Conquest.

[s] Ordericus Vitalis mentions the erection of a wooden church near Shrewsbury by one of the royal family just before the Conquest.

of our churches exhibit specimens of Saxon masonry; the truth of this theory, however, is not fully established, nor has the subject of Saxon architecture been yet sufficiently investigated to clear away the obscurity in which it is involved. The class of buildings referred to as being considered to belong to this style contain some rather unusual features, and they require to be particularly described, both because they are in themselves remarkable, and because there is a probability that some of them may be Saxon: the execution is rude and coarse; the walls are built either of rag or rubble, sometimes partly of herring-bone work, without buttresses[t], and in many cases, if not always, have been plastered on the outside; the quoins are usually of hewn stones placed alternately *flat* and *on end*, a kind of construction to which the name "long and short" has been given[u] (Plate 108); the walls are often ornamented externally with flat vertical strips of stone projecting slightly from the surface, somewhat resembling pilasters, which are generally of the same "long and short" construction as the quoins[x]; on towers there are sometimes several tiers of



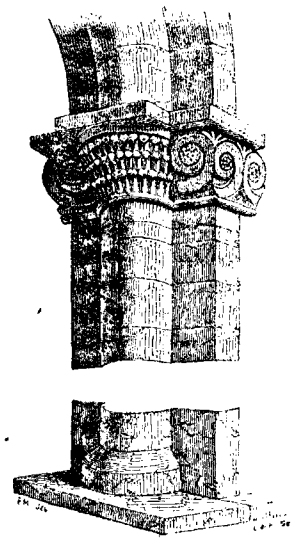
Sompting, Sussex.

[t] The absence of buttresses is no evidence of date; buildings of all ages are to be found without them.

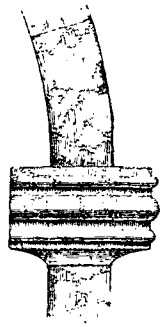
[u] There are some varieties in this kind of work, two of which are exhibited in Plate 108: in some examples the stones are set flush with the face of the wall, and in others they have a slight projection. This mode of construction has not been noticed in Normandy, except that there is an approach to it in part of the west doorway of the church of S. Laurent de Condel. It occurs in the west doorway of the cathedral at Cefalu, in Sicily, a rich building erected by the Normans, given among the plates published in elucidation of Mr. Gally Knight's "Normans in Sicily:" it is also found in the west doorway of the church of S. Etienne, Nevers, a building which, although it possesses some features not met with in the churches of this country or of Normandy, has others so identical with the style which we call Norman, that, if the date may be judged of by the same rules, it must be regarded as of the twelfth century. "Long and short" construction is occasionally met with in buildings of a much later age, as at Copdock church, Suffolk, which is Perpendicular work.

[x] There is a strip of this kind up the middle of each face of the tower of Sompting church, Sussex (Plate 210), the upper part of which is semicircular and not flat, and it is interrupted at intervals with projections coarsely carved like capitals with small leaves on them. The string round the outside of this tower is cut into a rude kind of dentils; and the

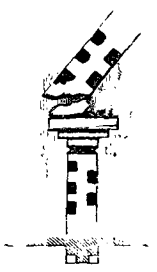
these, divided from each other by plain strings, or bands; semi-circular arches and triangles, formed of similar strips of stone, are also used as ornaments; and plain projecting blocks are frequently associated with these either as imposts, or as bases for the vertical strips which often stand above them. The jambs of doorways and other openings are very commonly of "long and short" work[y], and when imposts are used, as they generally are, they are usually rude, and often extremely massive, sometimes consisting of plain blocks and sometimes moulded, the mouldings not unfrequently bearing a resemblance to Roman work; round the arch there is very often a projecting course, occupying the situation of a hood-moulding, which sometimes stops upon the impost, but more frequently runs down the jambs to the ground, forming a kind of pilaster on each side of the opening[z] (Barnack, Plate 13); it is usually flat, but it is sometimes rounded and occasionally notched on the edges, as at Dunham Magna, Norfolk; in some instances the impost is arranged so as to form a capital to each of these projections on the jambs, and they are sometimes provided with bases either formed of plain blocks or



Sompting, Sussex.
Arch between Tower and Nave.



Corhampton, Hants.



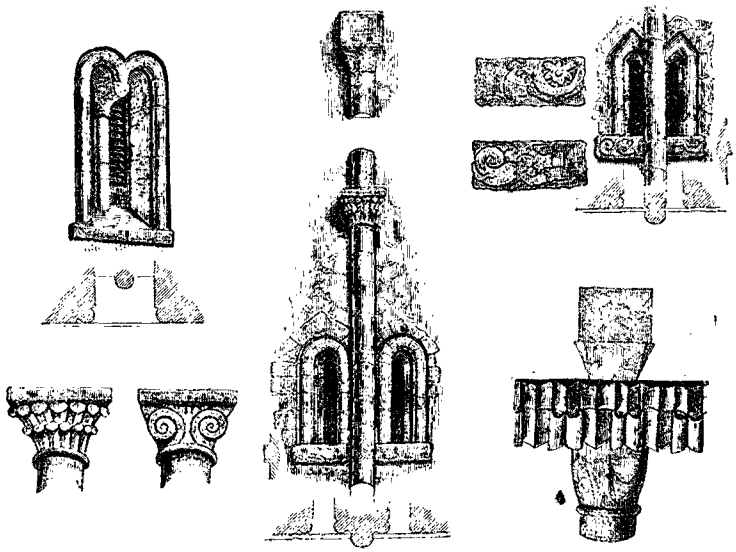
Dunham Magna, Norfolk.

archway from the tower into the body of the church has the imposts ornamented with coarse carving, and the half pillar attached to each jamb has a complete capital; these features are unusual, and are represented in the cuts in the text, p. 407.

[y] Sometimes of brick, as at Trinity church, Colchester.

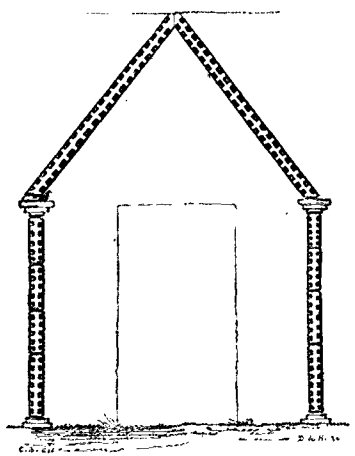
[z] At Trinity church, Colchester, these are plastered and formed into round mouldings.

rudely moulded. The arches are generally plain, but are occasionally worked with rude and massive mouldings, as the chancel-

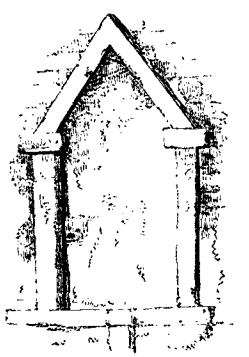


Details of Tower, Sompting, Sussex.

arch at Wittering church, Northamptonshire; some arches are constructed with bricks (probably all of them taken from some



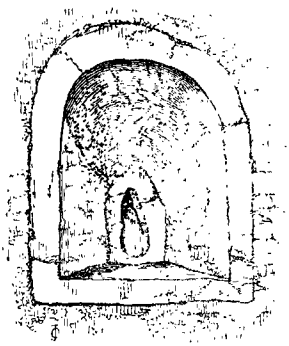
Dunham Magna, Norfolk.



Barnack, Northamptonshire.

Roman building, as at Brixworth) or thin stones, and these

usually have a course of stones or bricks laid upon the top of the arch[a], as at Britford church, Wiltshire (Plate 13), and Brixworth church, Northamptonshire (Plate 224): the arches are always semicircular, but some small openings, such as doors and windows, have pointed, or rather triangular, heads formed of two straight stones placed on end upon the imposts, and resting against each other at the top[b] (Deerhurst, Plate 228). The windows are not large, and, when splayed, have often nearly or quite as much splay externally as internally; in belfries and other situations where they do not require to be glazed, they are frequently of two or more lights divided by small shafts, or pillars, which are very usually made like BALUSTERS, and encircled with bands of rude mouldings[c]; these generally have capitals, or imposts, formed of long stones reaching entirely through the wall; in some instances the balusters are oblong in plan, as in the tower of S. Michael's



Caversfield, Buckinghamshire.

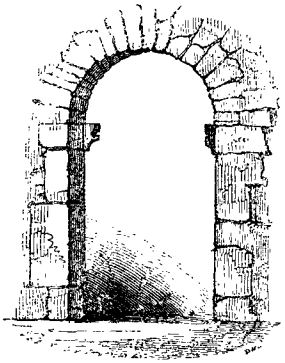
[a] This method of forming arches, with a covering course laid over the voussoirs, was employed by the Romans, and is to be found in the remains of their works in various places, as at the theatre at Lillebonne (Plate 12), a tower at Autun, and in the walls of Le Mans and Bourges, all in France: it is also used in the clerestory windows of the old nave (Notre Dame des Basses Œuvres) of the cathedral, Beauvais.

[b] This kind of construction is occasionally to be met with in work of every date, especially over the heads of openings which were not conspicuous, as on the north side of the chancel of Kingsthorpe church, Northamptonshire, and over the belfry windows of the church of Goodnestone, near Wingham, Kent, which last are of Perpendicular date: "straight-lined" arches of this form are also to be found in Norman work at Norwich; Hadiscoe, Norfolk; and Herringfleet, Suffolk: and in Early English work at Blackland, Wiltshire.

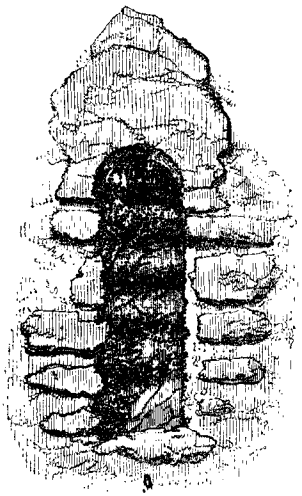
[c] In the old portions of S. Alban's abbey, erected in the latter part of the eleventh century, some of the small shafts are encircled by bands of mouldings. In the jambs of the clerestory windows, and in an arcade below them, in the choir of the church of S. Etienne, Nevers, are small shafts which bulge out like balusters: they are also found in the Norman turrets at the west end of Tewkesbury abbey church. (Plate 214.)

S. Alban's.

church, Oxford, and in others two are placed together, one behind the other, in order to give better support to these long capitals.



Doorway, S. Michael's, Oxford.



Beestone S. Lawrence, Norfolk.

The whole of these peculiarities are not to be met with in any one building[d], and in some churches, in which several of

[d] The buildings of this character that have at present been noticed are as follows. Those marked * are described by Mr. Rickman, and as his general observations are only strengthened by the additional examples, they may with advantage be repeated.

"This list comprises twenty edifices in thirteen counties, and extends from Whittingham, in Northumberland, north, to Sompting, on the coast of Sussex, south, and from Barton on the Humber, on the coast of Lincolnshire, east, to North Burcombe, in the west. This number of churches, extending over so large a space of country, and bearing a clear relation of style to each other, forms a class much too important and extensive to be referred to any anomaly or accidental deviation; for the four extreme points all agree in the peculiar feature of long and short stones at the corners, and those stones of a varied character, and all easily accessible in their respective situations.

"From what I have seen, I am inclined to believe that there are many more churches which contain remains of this character, but they are very difficult to be certain about, and also likely to be confounded with common quoins and common dressings, in counties where stone is not abundant, but where flint, rag, and rough rubble plastered over, form the great extent of walling." Rickman, 5th edition, Appendix, p. vi.

It is but just, however, to quote here Mr. Rickman's observation: "I beg to say that in this interesting investigation I owe much to the zeal and activity of my friend William Twopeny, Esq., of the Temple. For the knowledge of several of these churches I am indebted to him;

them are to be found, they are associated with other features, evidently original, which so clearly belong to the Norman style

he *first* discovered and examined the two extremes, Whittingham and North Burcombe, each of which I have since visited, and found peculiarly valuable." P. xxx. Mr. Rickman's attention was first called to this subject by Mr. Twopeny in 1826.

BEDFORDSHIRE.

Knotting.
*Clapham, tower.
Lavendon, tower.

BERKSHIRE.

Wickham, tower.
Cholsey, tower.

BUCKINGHAMSHIRE.

Caversfield, tower.
Iver.
Lavendon, tower, (Bloxam).
Wing, nave and chancel, with polygonal apse, and crypt.

CAMBRIDGESHIRE.

*S. Benet's, tower, Cambridge.
S. Giles's, Cambridge.

CORNWALL.

Tintagel.

DERBYSHIRE.

*Repton, east end, and crypt.

DURHAM.

Monks' Wearmouth, tower.
Jarrow, walls of church and chancel, and ruins near it: the tower is Norman.

ESSEX.

Boreham, church. [tower, &c.
*Colchester, Trinity church, part of the
Felstead, church.
Great Maplestead, north door.

GLOUCESTERSHIRE.

Daglingworth church, except the tower.
Deerhurst, tower.
Miserden, church.
Stretton, north doorway.
Upleaden, chancel-arch.

HAMPSHIRE.

Boarhunt.
Corhampton, church.
Headbourne Worthy.
Hinton Ampner.
Little Somborn.
Kilmeston, church.
Tichborne.

HERTFORDSHIRE.

S. Michael's, at S. Alban's.

HUNTINGDONSHIRE.

Woodstone, tower, (now destroyed.)

KENT.

Dover, the ruined church in the Castle.
Swanscombe, tower.

LEICESTERSHIRE.

Barrow on Soar.
Tugby.

LINCOLNSHIRE.

Aukborough.
*Barton on the Humber, S. Peter's.
Branston.
Caburn.
Clee, tower.
Holton le clay, tower and chancel-arch.
Heapham.
Lincoln, S. Peter's at Gowt's.
—— S. Mary le Wigford.
Nettleton.
*Ropsley, part of the west end.
Rothwell.
Scartho.
Skellingthorpe.
Skillington, part of the church.
Springthorpe.
Stow, transepts.
Swallow.
Syston, tower.
Waith, tower.
Winterton.

MIDDLESEX.

Kingsbury, part of church, (now hid by plastering).

NORFOLK.

Norwich, S. Julian's.
Beestone S. Lawrence.
Dunham Magna, church.
Elmham, ruins of bishop's palace.
Howe.
Newton, tower.

NORTHAMPTONSHIRE.

*Barnack, tower.
*Brigstock, church.

as to prove that these buildings are not of Saxon date, as at the churches of Daglingworth, Gloucestershire, and Syston, Lincolnshire[e]. In other instances the lower parts of buildings consist exclusively of this peculiar kind of construction, and are surmounted by pure Norman work, which has been raised upon it subsequently to the first erection, as at the tower of Clapham church, Bedfordshire, and Woodstone, near Peterborough. This last class of buildings appears to preponderate in favour of

*Brixworth, church.
*Earl's Barton, tower.
Green's Norton, west end.
Pattishall.
Stow-nine-churches.
*Wittering, chancel.

NORTHUMBERLAND.

Bolam, tower.
Bywell, S. Andrew.
——— S. Peter.
Corbridge.
Hexham, crypt.
Ovingham.
*Whittingham, church.

OXFORDSHIRE.

*S. Michael's, Oxford, tower.
Northleigh, tower, (Bloxam).

SHROPSHIRE.

Barrow, chancel-arch.
Church Stretton.
Clee.
Stanton Lacey, nave and transept.
Stottesdon.

SOMERSETSHIRE.

Cranmore, a triangular door-head, with rude imposts and jambs.
Milbourne Port.

SUFFOLK.

Barham, part of church.
Claydon, part of church.
Debenham.
Flixton.
Gosbeck, part of church.
Hemingstone.
Ilketshall.
Leiston.

SURREY.

Albury, church.
*Stoke d'Abernon, some portions of church.

SUSSEX.

Bishopstone, church.
Bosham, tower.
S. Botolph, chancel-arch.
Burwash.
*Sompting, tower.
*Worth, a small part of church.
Yapton.

WARWICKSHIRE.

Wooten Wawen, substructure of tower.

WILTSHIRE.

*North Burcombe, east end.
*Brytford, north and south doors (now stopped).
Bremhill, west end.
Somerford Keynes, church.

WORCESTERSHIRE.

Wyre Piddle, chancel-arch.

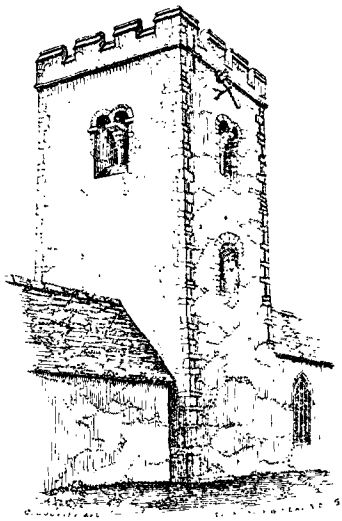
YORKSHIRE.

Bardsey.
*Kirkdale, west end and chancel-arch.
Kirk Homerton.
*Laughton en le Morthen, north doorway.
Maltby.
Ripon minster, crypt, called Wilfred's Needle.
York, church of S. Mary, Bishop-hill Junior.

It may very possibly be found, on a careful examination, that some of the churches enumerated in this list do not strictly belong to this class of buildings, but the great majority certainly do, though some of them appear to be clearly Norman work. Further research will, doubtlessly, bring other examples into notice.

* Syston is late Norman work, and Daglingworth is probably the same.

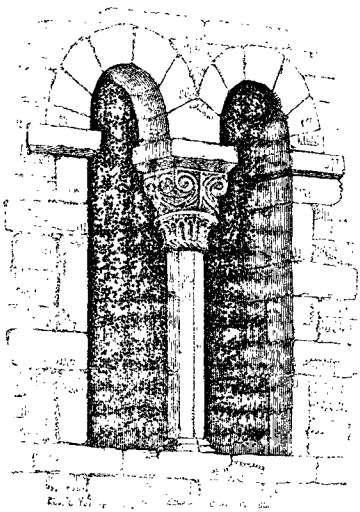
the Saxon theory, for, although the Norman additions have not been observed to be remarkably early in that style, it is not very probable that so material a change would have been made in the architecture unless a considerable interval had elapsed between the erection of the different parts: yet it is quite possible that the influence of a religious establishment, or of some powerful noble or ecclesiastic, may have effected a material alteration in the style of building in particular districts in a very short space of time; or the work may, after a short interruption, have been carried on by other (Norman) builders; these circumstances, however, as well as the fact that some of the churches in which the peculiarities under consideration are found are clearly Norman (and not early in the style), do not very materially weaken the probability that some of these buildings exhibit specimens of real Saxon work, for it may reasonably be supposed that in many parts of the country the Saxon style would have lingered for a considerable time after the Norman invasion, and would have continued to be employed (with an increasing admixture of Norman features) in buildings erected by native workmen. The subject of Saxon architecture has not yet been fully investigated, and one important source of information, the illuminations of manuscripts, from which much additional light may be expected, has been but partially consulted; the attention however which is now so generally directed to the architecture of the middle ages will doubtlessly lead to further research[f].



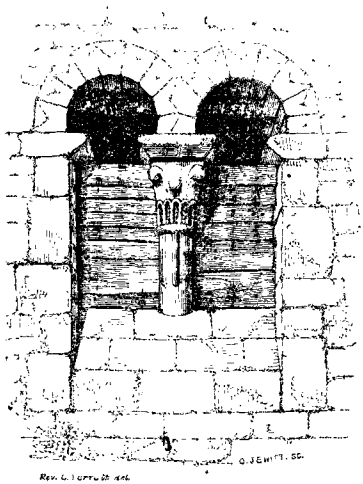
Dunham Magna, Norfolk.

[f] Although much very valuable information is to be collected from the illuminations of manuscripts, great caution is necessary in applying the representation which they contain to the investigation of this subject. Before any reliance

Many of these churches were probably built during the reigns of William the Conqueror and William Rufus: the history of the city of Lincoln seems to shew clearly that the lower town, in



S. Peter's at Gowt's, Lincoln.



S. Mary le Wigford, Lincoln.

which the churches of this character are situated, was formed on land drained from the marshes, after the Conquest, when half of the old town on the hill had been destroyed to make room

whatever can be placed upon them, it must be ascertained that they are the work of Saxon artists; it must also be borne in mind, that during the middle ages there were certain conventional modes of treating most subjects that were represented in illuminations, derived originally from the Greeks, and that this circumstance is likely to have caused many things to be represented very different from the corresponding objects which actually existed in this country at that period, especially buildings and their accompaniments, for it is not very likely that the Saxon illuminators would always have been satisfied with pourtraying the comparatively plain and rude structures of their own country (even if they had been skilful enough to venture to hold themselves independent of the conventional models); they must therefore, in case they desired to make their work more ornamental, either have resorted to invention, or, which is much more probable, have introduced forms and decorations derived from foreign sources, and this they appear, occasionally at least, to have done: another difficulty arises from the limited capacity of the artists; it is by no means always easy to distinguish a canopy over a figure, or a doorway, from the gable end of a building. Some good specimens of the illuminations found in Anglo-Saxon manuscripts are engraved in the first number of the Archæological Journal.

for the castle and the cathedral. See "An Introduction to the Study of Gothic Architecture, 16mo. Oxford, 1850," p. 33.

SCAFFOLD, *Echafaud, Echafaudage,* FR., *Ponte,* ITAL., Bühne, GER.: a temporary erection of poles, planks, &c., for the use of the workmen in building walls, or executing any work which they cannot otherwise reach. A gallery in a church was sometimes called a scaffold. (See GALLERY.)

"Idem cementarius . . . inveniet omnia et omnimoda caragia . . . ac instrumenta . . . cum *scaffalds,* seyntres, et flekes[s]."

Cont. for Durham Dormitory, 1401. Hist. Dunelm. Script. tres, p. clxxxviij.

SCALLAGE, SCALLENGE: a provincial word used in Herefordshire for the detached covered porch at the entrance of the churchyard, commonly called a lich-gate.

SCAMILLI: plain blocks or sub-plinths placed under columns, statues, &c., to elevate them: they differ from ordinary pedestals in having no mouldings about them, and in being usually of smaller size.

SCANTLING, *Echantillon,* FR.: in carpentry, the dimensions of a piece of timber in breadth and thickness, but not including length. In masonry, on the other hand, it is the size of a stone in length, breadth, and thickness. *Scantling* is also the name of any piece of timber under five inches square.

"S[r] Thomas Kytson . . . shall fynd all man[r] of tymber hewyn and sawyn of all manner of *Skantells.*" Hengrave contracts, p. 43.

SCAPUS, SCAPE: the shaft of a column; also the APOPHYGE of the shaft.

SCAPPLE. To scapple a stone is to reduce it to a straight surface without working it smooth; usually done by chopping immediately it is dug in the quarry: the term is now used exclusively (or nearly so) in reference to stone, but was formerly applied to timber also, and must have signified the barking of a tree, or, more probably, squaring it with the axe.

"De prostracione et *scapulatione* et cariagio meremii predicti de bosco de Wildewode." Accts. of the Manor of the Savoy: temp. Rich. II. Archæol., xxiv. p. 299.

"Pro *scapulatione* et waynyng dictarum petrarum."

Hist. Dunelm. Scrip. tres, p. ccccxliii.

[s] Flekes, hurdles, which are still called by this name in some parts of the kingdom: hurdles are often used by country workmen instead of planks to form the floor of scaffolding.

SCARCEMENT, a plain flat set-off in a wall or foundation; the term is but little used at the present day.

"Erit etiam planus murus et in fundamento spissitudinis sive latitudinis duarum ulnarum, cum quatuor bonis et securis *scarcementis*."

Cont. for Durham Dorm. 1398. Hist. Dunelm. Scrip. tres, p. clxxx.

SCHEME-ARCH: a segmental ARCH, from the Italian *arco scemo*.

SCONCE. (See SQUINCH.)

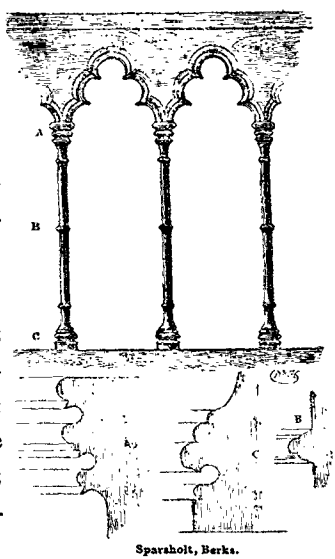
SCOTIA, *Scotie, Nacelle,* FR., *Guscio, Cavetto, Canaletto,* ITAL., Hegenrinne, GER.: a hollow moulding: the old English name for the corresponding moulding in Gothic architecture is CASEMENT *or hollow*. In the classical base, the scotia with its upper and lower fillets is termed *trochilus, the pulley,* the form of which it exactly resembles. (Plates 22, 110.)

SCOUCHON, SKOUCHON. (See SQUINCH, and SCUTCHEON.)

SCREEN, SKREEN, *Grille, Ecran, Clôture*[h], FR., *Tramezzo,* ITAL., Schrage, GER.: a partition, enclosure, or PARCLOSE separating a portion of a room, or of a church, from the rest. In the domestic halls of the middle ages a screen was almost invariably fixed across the lower end, so as to part off a small space which became a lobby (with a gallery above it) within the main entrance doors, the approach to the body of the hall being by one or more doorways through the screen; this was of wood, with the lower part, to the height of a few feet, formed of close panelling, and the upper part of open-work. In churches screens were used in various situations, to enclose the choir, to separate subordinate chapels, to protect tombs, &c.; that at the west end of the choir, or chancel, was often called the rood-screen, from the rood having been placed over it previous to the Reformation; they were formed either of wood or stone, and were enriched not only with mouldings and carvings, but also with most brilliant colouring and gilding. The screens at the west end and sides

[h] *Clôture de choeur*, FR., is limited to the lateral screens, walls, or other partitions which are placed between the pillars, and serve to enclose the choir and presbytery. The term does not include the western partition, by which the choir is separated from the nave or transepts. This is termed a JURÉ when surmounted by a gallery, otherwise *ecran*. The latter word was introduced by M. Mérimée to serve the same purpose as our *screen*. (See PERIBOLUS.)

of the choir in cathedrals and large churches were usually close throughout their whole height, as they also occasionally were in other situations, but in general the lower part only, to the height of about four feet from the ground, was close, and the remainder was of open-work. The oldest piece of screen-work that has been noticed is at Compton church, Surrey; it is of wood, of transition character from Norman to Early English, consisting of a series of small octagonal shafts with carved capitals supporting plain semicircular arches, and forms the front of an upper chapel over the eastern part of the chancel. (Plate 181.) Of the Early English style the existing examples are of stone; some are close walls, more or less ornamented with panelling, arcades, and other decorations, and some are close only at the bottom, and have the upper part formed of a series of open arches. Specimens of wooden screens of very early Decorated date remain in Stanton Harcourt church, Oxfordshire (Plate 181), and in the north aisle of the choir of Chester cathedral; these have the lower part of plain boarding, and the upper of small feathered arches supported on circular banded shafts: of later Decorated date examples remain at Northfleet (Plate 182), Newington, and Dartford churches, Kent; Bignor, Sussex; Cropredy (Plate 183), and Dorchester, Oxfordshire; Sparsholt, Berks; Lavenham, Suffolk; Guilden Morden, Cambridgeshire; and several other places; these have the lower part of close boarding, and the other part open, formed either with small circular shafts or moulded mullions, supporting tracery under the cornice: stone screens of this date are variously, and often very highly, enriched; some have the upper part of open-work, similar to those of wood, and others are entirely close,

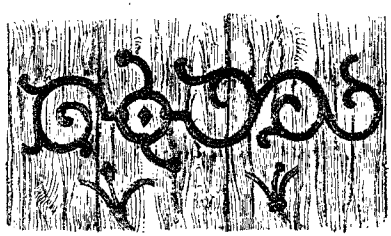


Sparsholt, Berks.

and are enriched with arcades, panels, niches, pinnacles, diapering, and other decorations characteristic of the style[i]: specimens remain at Lincoln and several other cathedrals and large churches[k]. Perpendicular screens exist in great variety in very many churches, both of wood and stone; some of them are profusely ornamented with panellings, niches, statues, pinnacles, tabernacle-work, carvings, and other enrichments; the lower part usually consists of close panels, and the upper part of open-work divided by mullions supporting tracery, but sometimes the whole is close, with the same general arrangement of panelling. (See Plates 181-185.)

"And sithen byfore the *screne* thou stonde,
In myddys the halle opon the flore." Boke of Curtasye, l. 28.

Scroll, *Enroulement*, Fr., *Cartella*, Ital.: a name given to a numerous class of ornaments, which in general character resemble a band arranged in undulations or convolutions.



Scutcheon, Scouchon, Skowsiom: the explanation of this term when signifying an Escutcheon has been already given. It is also an old name for the angles of buildings or parts of buildings, such as window-jambs, &c., but apparently for those only which are more obtuse than right angles.

"Pro factura ij formpeys chaumeres retournes corbels transowms j sol *skownsiom* pro ij fenestris." Hist. Dunelm. Scrip. tres, p. ccexxv.

"And when the said Stepill cometh to the height of the said bay (body?) then hit shall be chaungid and turnyd in viij panes and at every *Scouchon* a boutrasse fynysht with finial according to the fynials of the said Qwere and Body." Cont. for Fotheringhay Ch., p. 27.

[i] It is not usual to find the chancel of a country parish church divided from the nave by a *stone* screen, but examples remain in the churches of Broughton, Oxfordshire, and Ilkestone, Derbyshire, both of Decorated date.

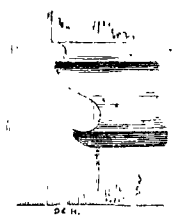
[k] At Hallavington church, Wilts, is a wooden screen of Decorated date, the upper part of which is entirely open, without either shafts or mullions, and the cornice is enriched with ball-flowers and tooth-ornaments alternately; in the middle is an ogee-headed doorway. Examples of screens of this date, with the upper part entirely open, are occasionally to be found in country churches, as on the north side of the chancel of Sandhurst church, Kent.

"xij. coynes, iiij *scouchons* anglers, and viij square anglers to the said legement table." Works at Eton Coll. A.D. 1442.

That is to say, there are to be twelve *coins* or corner stones, of which eight are to be right angled and four obtuse angled. As the *legement table* is the moulding of the basement, these obtuse coins were probably intended to carry the moulding round the angles of the octagon turrets; and similarly the *scochon crestes* of the next example are crests mitering round the angles of octagon turrets.

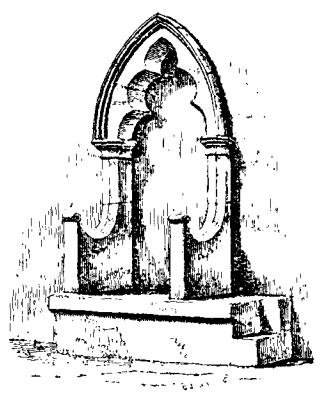
"In 8 *scochon crestes* magnis. empt'. 8s. pro pet. 12d." Ely Sacrist Roll, 45 E. III.

SECTION, *Coupe*, FR., *Sezione*, ITAL., Durchſchnitt, GER.: the representation of a building cut asunder vertically so as to shew the interior; also of a moulding or other member in architecture cut asunder transversely so as to shew its profile.



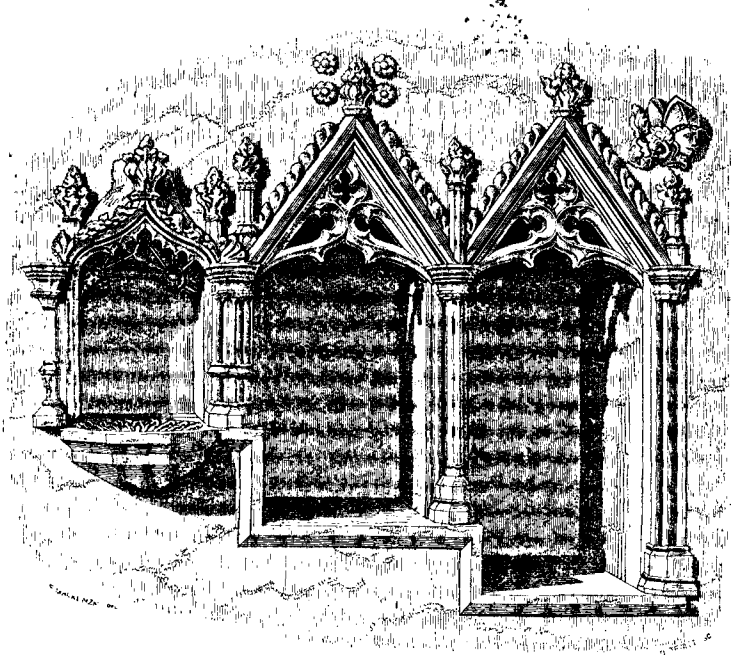
SEDILE, SEDILIA, Gradins, GER.: the Latin name for a seat, which in modern times has come to be pretty generally applied by way of distinction to the seats on the south side of the choir near the altar in churches, used in the Roman Catholic service by the priest and his attendants, the deacon and subdeacon, during certain parts of the mass: they were sometimes moveable, but more usually in this country were formed of masonry and recessed in the wall like niches[1]. Very

[1] Some ancient sedilia consist of plain benches formed of masses of masonry projecting from the wall, and it is not improbable that such may have once existed in some of the churches in which no traces of these seats are now to be found. At Lenham church, Kent, is a single seat projecting considerably from the wall (though the back is slightly recessed) with stone elbows resembling an arm-chair, this is popularly called the confessional; at Beckley church, Oxfordshire, is also a single stone seat with one elbow.



Sedile, Lenham Kent

numerous examples remain in our churches, a few of which are of as early date as the latter part of the twelfth century, but the majority are later, extending to the end of the Perpendicular style: in general they contain three separate seats

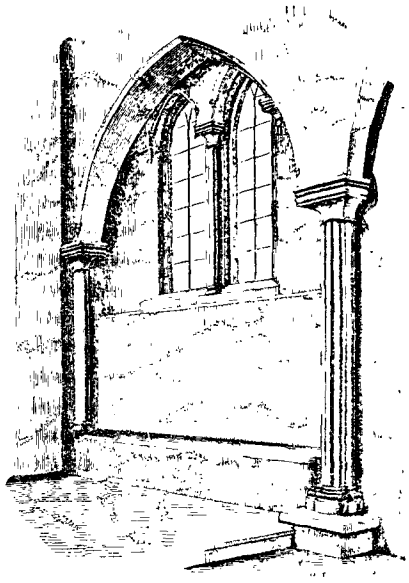


Sedilia and Piscina, Wymington, Bedfordshire.

but occasionally two or only one, and in a few rare instances four, as at Rothwell church, Northamptonshire, and Furness abbey: or five, as at Southwell minster[m] and Great Yarmouth; sometimes a single seat, under one arch, or formed in the sill of a window, is found, long enough for two or three persons (as at Cogenhoe, Northamptonshire, see next page); they are very commonly placed at different levels, the eastern seat being a step the highest and the western the lowest, as at Wymington, Bedfordshire; but sometimes, when three are used, the two western

[m] At Sedgebrook in Lincolnshire there are six: for a long list of examples of sedilia, and a curious controversy respecting them, see Archæologia, vol. x. and xi.

seats are on the same level, a step below the other, and sometimes the two eastern are level and the western a step below them; the decorations used about them are various, and in enriched buildings they are occasionally highly ornamented, and sometimes surmounted with tabernacle-work, pinnacles, &c.: a few good examples, of simple character, are given in Plates 187—192. The piscina is very often contained under an arch which forms a continuation of the series of arches over the sedilia, so as to include the whole under one group, as in Plates 188; 189, fig. 1; 190, fig. 2; 192, fig. 1. The remaining figures in the above plates exemplify the contrary practice of making the piscina independent of the sedilia.



Bench for Sedilia, Chancel, Cogenhoe, Northants.

SEE, a seat: the term is sometimes applied particularly to the seat of dignity, or dais, in a domestic hall, &c.

"He syttyng fyrste in his *see* royall,
And his lordes eueryche in his *see*,
Lyke as they were of hye or lowe degree." Lydgate's Boke of Troye.

SEELING. (See CEILING and WAINSCOT.)

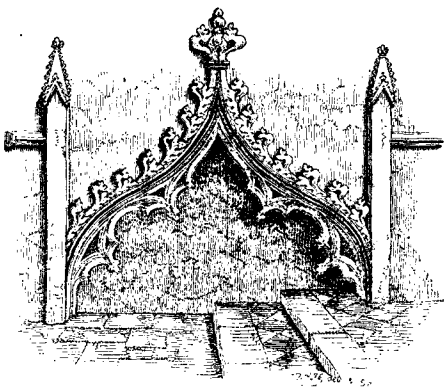
"*Sylinge* super le dressour wyndow." Durham Household Book, 269.

SELL, see CELL. In addition to the significations of this word before mentioned, it is also applied to a small retired habitation for an anchorite or other religious recluse.

SEPULCHRE, a representation of the entombment of our Saviour, set up in the Roman Catholic church at Easter on the north side of the chancel, near the altar[n]: in this country

[n] The small vaulted recess on the north side of the altar of Magdalene college chapel, Oxford, in which the tomb of the founder's father is now placed, was

previous to the Reformation, it was most commonly a wooden erection, and placed within a recess in the wall or upon a tomb, but several churches still contain permanent stone structures that were built for that purpose, some of which are very elaborate, and are ornamented with a variety of decorations[o], as at Navenby and Heckington, Lincolnshire; and Hawton, Nottinghamshire, all of which are beautiful specimens of the Decorated style; sepulchres of this kind also remain in the churches at Northwold[p], Norfolk; Holcombe Burnell, Southpool, and Woodleigh, Devonshire; and several others. At Bampton, Oxfordshire, is a singular example (represented in the following page) of a kind of double sepulchre, one over the other, probably one was used for the tomb, the upper one for the figure of Christ in the act of resurrection. The crucifix was placed in the sepulchre with great solemnity on Good Friday, and continually watched from that time till Easter-day, when it was taken out and replaced upon the altar with especial ceremony[q].



Stanton S. John's, Oxon.

originally built for the Holy Sepulchre, as appears from an inventory of the furniture belonging to this chapel, lately recovered and printed for private circulation by the Rev. John Rouse Bloxam, fellow of the college.

[o] The lower part generally contains representations of sleeping soldiers, intended for the Roman guard.

[p] This and the example at Heckington are engraved in the "Vetusta Monumenta," vol. iii.

[q] For the service used on this occasion in the cathedral at Rouen, see Ducange, "Sepulchri Officium." In an account roll of the priory of Coldringham for the year 1370, is an item of expenditure, "In empcione unius ymaginis pro *Resurreccione*," which undoubtedly was for the sepulchre.

By Cromwell's injunction, anno 1538, "The clergy were not to suffer any candles or tapers to be set before any image, but only the light by the rood-loft, the light before the sacrament of the altar, and the light about the sepulchre; these were allowed to stand for the ornamenting the church, and the solemnity of divine service."—Collier's Church History, vol. ii. p. 150; see also p. 197.

"Lego duo tapeta rubea dictæ ecclesiæ meæ pro reparacione *sepulcri in die parascues.*"

Test. Johan. de Ledes, 1379. Test. Ebor., 196.

"Lego *sepulcro* in ecclesia de Blith j zonam cum argento harnesatam."

Test. Agnetis de Harwood, 1390. Ibid. 142.

"I will that there be made a playne tomb of marble of a competent height to the intent that yt may ber the blessed body of our Lord *and the Sepultur*, at the time of Estre, to stand upon the same, with myne arms and a convenient Scriptur to be sett about the same tombe."

Will of Thos. Windsor, Esq. of Stanwell, Middlesex. 1479. Lysons' Devonshire, p. 420, and Middlesex, p. 257.

"Item, That Maister Canynge hath deliver'd this 4th day of July, in the year of our Lord 1470, to Maister Nicholas Petters, vicar of St. Mary Redcliffe; Moses Conterin, Philip Barthelmew, procurators of St. Mary Redcliffe, aforesaid: a new *sepulchre* well gilt with golde, and a civer thereto.

"Item, An image of God Almighty rising out of the same *sepulchre*, with all the ordinance that 'longeth thereto, (that is to say) a lathe made of timber and the iron-work thereto.

"Item, Thereto 'longeth Heaven, made of timber and stain'd clothes.

"Item, Hell made of timber, and iron-work thereto, with Divels to the number of 13.

Easter Sepulchre, Bampton, Oxon.

"Item, 4 Knights armed, keeping the sepulchre, with their weapons in their hands; that is to say, 2 axes and 2 spears, with 2 pavés.

"Item, 4 payr of Angels' wings for 4 Angels, made of timber and well painted.

"Item, The Fadre, the Crowne and Visage, the ball with a Cross upon it, well gilt with fine gould.

"Item, The Holy Ghosht coming out of Heaven into the *sepulchre.*

"Item, Longeth to the 4 Angels 4 Chevelers." Britton's Redcliffe Church, p. 27.

"Item, whether they had upon Good Friday last past the *sepulchres* with their lights, having the Sacrament therein."

Articles of Visitation, by Abp. Cranmer, 2 Ed. VI. Sparrow's Collection, p. 29.

A.D. 1558. "Payde for making the *Sepulture,* 10*s.*"

"For peynting the same *sepulture,* 3*s.*"

"For stones, and other charges about it, 4*s.* 6*d.*"

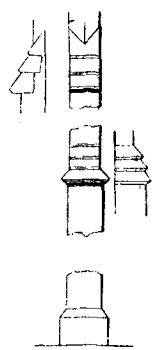
"To the sexton for meat and drink, and watching the *sepulture,* according to custom, 22*d.*" Accompts of S. Helen's, Abingdon. Archæol., vol. i. p. 16.

"Within the Abbye Church of Durham, uppon Good Friday, there was marvelous solemne service, in the which service time, after the Passion was sung, two of the eldest monkes did take a goodly large crucifix all of gold, of the picture of our Saviour Christ, nailed uppon the crosse . . . . The seruice beinge ended, the two monkes did carrye it to the *Sepulchre* with great reverence, (which *Sepulchre* was sett upp in the morninge on the north side of the Quire, nigh to the High Altar, before the service time) and there lay it within the said *Sepulchre,* with great devotion." Rites of Durham, pp. 9, 10.

A.D. 1546. "P^d^ to John Carver for a Day and di' mendyng of *Seynt Pulcure House* and for helping of ye Angells Wyngys, &c. . . ."

Churchwardens' Accounts, S. Michael Spurrier. Nichols' Illustrations, p. 316.

SET-OFF, OFF-SET, *Redent en talus,* FR.: the part of a wall, &c., which is exposed upwards when the portion above it is reduced in thickness. Set-offs are not unfrequently covered, and in great measure concealed, by cornices or projecting mouldings, but are more usually plain; in the latter case, in classical architecture, they are generally nearly or quite flat on the top, but in Gothic architecture are sloped, and in most instances have a projecting drip or throating on the lower edge to prevent the wet from running down the walls; this is especially observable in the set-offs of buttresses. (See SCARCEMENT.)



Cockington, Devon.

SETTLEMENT, *Affaissement, Tassement,* FR.: in a building, the distortion or disruption of its parts, produced by the un-

equal compression of the foundation under its weight, or else by shrinking of the mortar joining new work to old, or similar causes.

SEVERANS, Seberonne-table: an old term not now in use, the meaning of which is doubtful, but it appears to have signified some kind of water-table or cornice.

"And also forsaide Richarde sall make tablyng of the endes of the forsaide Kirke of a Katrik with *seueronne tabill.*" Cont. for Catterick Ch., (1412), p. 10.

"Pro factura xxiiij ulnarum de *severans*, precium ulnæ vj^{d}., xijs."
Hist. Dunelm. Scrip. tres, p. cccxxvj.

"*Md* cõmenawntyd and agreed with Wyllm Est for vii^{c} and iii^{xx} footes off *cresse table* and *severall' table* att iiij^{d}. the foote, hytt to be made off the stone off taynton," &c. Expences of the foundation of C.C.C. Oxf. 1517. ap. Hearne, Glastonbury, 287.

Subgrunda. "La *severonde*, ou *seuronde*. The eaues of the house." Higins, Nom. 206.

"Seyverus." Durh. Household Bk., 178.

SEVEREY, Ciberp: A BAY, or compartment, of a vaulted ceiling. Gervase (Canterbury) uses *ciborium* in this sense. CIBORIUM is properly the canopy over a high altar, supported by four pillars and vaulted in one compartment. Thus each compartment of a vaulted isle resembles a *ciborium*. "Duo quoque *ciboria* hinc et inde ante hiemem facta sunt," &c. *Severey* appears therefore to be a corruption or derivative of *ciborium*. Ducange informs us that in Auvergne *cibory* is used for a vaulted tomb. (Willis' Arch. Hist. of Canterbury, p. 49.)

"Memorandum de *le severee* duarum fenestrarum unius ex opposito alterius inter duas columpnas continet apud ecclesiam Radclyff 22 pedes, et in longitudine 16 pedes." Will. Worcester, p. 244.

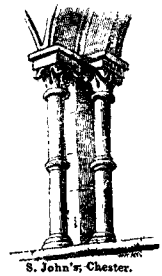
"Ab illo hostio usque ad illas *les cyverys* in quibus manutergia dependent, factum est sumptibus domini Johannis Elys Norwicensis episcopi et aliorum amicorum." Ex Reg^{o}. 1°. Norwic. f. 266.

"pro factura et le wowtyng iij *cyfres* claustri . . . ."
Pitancers' Roll, Norwich, A.D. 1420.

"John Hylmer and William Vertue . . . shall vawlte or doo to bee vawlted with free stone the roof of the quere of the College Roiall of our Lady and Saint George within the Castell of Wyndsore, according to the roof of the body of the said College ther, which roof conteyneth vij *seuereys*."
Cont. for vaulting the Choir of S. George's Chapel, Windsor, 21 H. VII. Rel. Ant., vol. ii. p. 115.

SHAFT, *Fût, Tronc*, FR., *Fusto*, ITAL., Schaft, Stamm der Säule, GER.: the body of a column or pillar; the part between the capital and base. (Plate 56.) In middle-age architecture

the term is particularly applied to the small columns which are clustered round pillars, or used in the jambs of doors and windows, in arcades and various other situations; they are sometimes cut on the same stones as the main body of the work to which they are attached, and sometimes of separate pieces; in the latter case they are very commonly of a different material from the rest of the work, and are not unfrequently polished: this mode of construction appears to have been first introduced towards the end of the Norman style. In Early Norman work they are circular, but later in the style they are occasionally octagonal, and are sometimes ornamented with zig-zags, spiral mouldings, &c. In the Early English style they are almost always circular, generally in separate stones from the other work to which they are attached, and very often banded; in some instances they have a narrow fillet running up them. In the latter part of the Decorated style they are commonly not set separate, and are frequently so small as to be no more than vertical mouldings with capitals and bases; they are usually round, and filleted, but are sometimes of other forms. In the Perpendicular style they are cut on the same stones with the rest of the work; they are most generally round, and are sometimes filleted; in some cases they are polygonal, with each side slightly hollowed. The part of a chimney-stack between the base and cornice is called the shaft[r]. (See CHIMNEY.)


S. John's, Chester.

SHANKS, LEGS, *Femora*, VITRUV., *Cuisses*, FR., Schenkels, GER.: names sometimes applied to the plain spaces between the channels of the triglyphs in the Doric frieze.

SHINGLE, Shindle, *Bardeau*, FR., *Apicella, Scandole*, ITAL., Schindel, GER.: a wooden tile, used for covering roofs, spires, &c., made of cleft oak. Shingles were formerly very extensively employed in some districts, but their use has, for the most

[r] Shafts were termed BOUTELLS and VERGES in mediæval English, and PERCHES in French. Also any small shaft, employed to sustain a font, piscina, finial, is termed a *pedicule* or stalk by French writers.

part, been superseded by more durable kinds of covering; they are however still to be found on some church roofs, and on many timber spires, especially in the counties of Kent, Sussex, Surrey, and Essex.

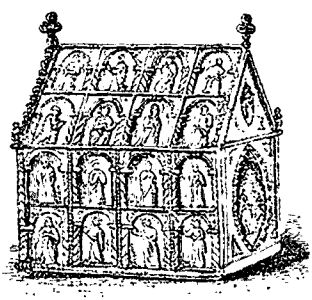
Scandulæ. "Oke laths, slates, or *shindles* of wood serving in steede of tyles to cover houses." Lamina. "A *shindle* or slate; a thin planke or boord sawne." Higins, Nomencl. 211.

"Aula Domini Regis indiget coopertura *scindularum*."
Survey of the Manor, &c. of Clarendon, 1272. Archæol., vol. xxv. p. 152.

"Item in defectibus aulæ domini regis in coopertura *shyngles*."
Return of the state of the Tower of London, 9 E. III. Bayley's App., vol. i.

SHOULDERING-PIECE, in carpentry. (See BRAGGER.)

SHRINE, *Écrin, Châsse*, FR., *Scrigno*, ITAL., Reliquienkeiſtchen, GER.: a FERETER or repository for relics, whether fixed, such as a tomb, or moveable; the term is also sometimes applied to the tomb of a person not canonized. Shrines were often made of the most splendid and costly materials, and enriched with jewelry in profusion, as that of S. Taurin, at Evreux, in Normandy[a]; those which were moveable were on certain occasions carried in religious processions; others were substantial erections, generally the tombs of saints, as that of Edward the Confessor in Westminster abbey, and those



Ely Cathedral.

[a] The shrine of the Three Kings (the Magi who came from the East) in Cologne cathedral, is one of the most celebrated, and, perhaps, the most sumptuous that ever was erected. The value of the jewels with which it is ornamented is estimated at £240,000. There are also very magnificent shrines at Aix-la-Chapelle, and in many other foreign cathedrals. A very fine one is also preserved in the museum of Medieval Antiquities at Rouen. Frequent mention is made by ancient writers of very costly shrines of this description, made of gold or silver, and enriched with precious stones; that of King Oswald at Bamborough, in the seventh century, was thus ornamented by King Offa:

"Postea Rex felix amaverat Offa sepulchrum
Argento, gemmis, auro multoque decore,
Ut decus et specimen tumbæ per secla maneret," &c. Alcuin, ver. 389.

For further information on the subject of shrines, see Archæologia, vol. i. p. 26; iv. p. 57; x. p. 469.

of Becket at Canterbury, and of S. Cuthbert, formerly in Durham cathedral, &c.; these were not unfrequently rebuilt (with additional splendour) subsequently to their first erection: as that of S. Frideswide, Oxford. Modern writers often erroneously apply the word shrine to the chapel or church in which the real shrine is deposited.

"Þe bisshop he bishout, S. Cuthberte's bones to see,
Þe bisshop opned þe *schryne*, the bones þei vp raised." Langtoft, p. 79.

"—— made her subtel werkmen make a *shrine*

. . . . . .

And put ful the *shrine* of spicery
And lette the corse enbaume, and forth she fette
This deed corse, and in the *shrine* it shett." Chaucer, fo. 200.

"Next to theise Nine Altars was the goodly Monument of Saint Cuthbert, adjoyninge to the Quire and the High Altar on the west end .... In the midst wherof his sacred *shrine* was exalted with most curious workmanshipp of fine and costly marble, all limned and guilted with gold; hauinge foure seates or places, conuenient under the *shrine*, for the pilgrims or lame men, sittinge on theire knees to leane and rest on, in time of theire devout offeringes and fervent prayers to God and Holy St. Cuthbert, for his miraculous reliefe and succour; which beinge never wantinge, made the *shrine* to bee so richly invested that it was esteemed to bee one of the most sumptuous monuments in all England, so great were the offerings and jeweles that were bestowed uppon it; and no lesse the miracles that were done by it even in theise latter days." Antient Rites of Durham, p. 3.

"Item S. parvum *Shryne* cum reliquiis Jeronymi, Nicholai Fabiani et Sebastiani." Inventory of All Souls, Oxf., xv. cent. Gutch, Coll. ii. p. 261.

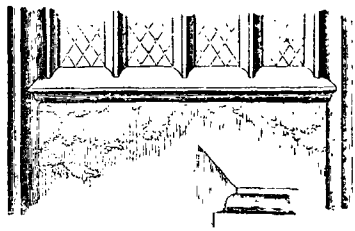
SHOAR, *Etaie, Etaiement, Buttée,* FR.: a sloping piece of timber acting as a temporary buttress to support a structure that threatens ruin, or that needs such help during repairs or alterations.

"Tibicines...*Shoiers*, props, staies, undersettings." "Anterides...*Shore posts* or props." Higins, pp. 205, 212.

SHROUDS. (See CROUDS.)

SIDE-POSTS in a roof-truss, are posts placed in pairs at an equal distance from the middle. When there is only one pair, or no KING-POST, the side posts are termed QUEEN-POSTS. (See ROOF.)

SILL, CILL, *Sole, Soyle, Sule, Seuil,* FR., *Limitare,* ITAL., *Fenſterbrüſtung, Schwelle,* GER.: the horizontal piece of timber or stone forming the bottom of a window, doorway, or other similar opening; also the horizontal piece of timber, or plate, at the bottom of a wooden partition. In domestic architecture the sill of a window has usually a recess left in the thickness of the wall, with a seat on each side of it; this is called in French, *allége.* (See LEANING-PLACE.)



Window Sole, Fotheringhay.

"Pro factura .... j *sol* skownsiom pro ij fenestris."

Hist. Dunelm. Scrip. tres, p. cccxxv.

"The *soles* of the windows." Cont. for Fotheringhay Ch., p. 21.

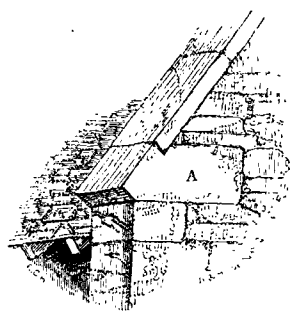
"There ys wrought all the *soyles* and jawmes of twoo greate wyndowes."

Reparacions in the Tower, t. Hen. VIII. Bayley, App., vol. i.

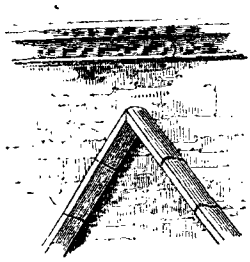
"Hypothyrum, linen,...The *groundsell* or foote poste of a door, the threshold." Higins, Nomenc., p. 213.

SIMA. (See CYMA.)

SKEW, SKEW-TABLE, *Scuwe, Scwe*: the term skew is still used in the north for a stone built into the bottom of a gable or other similar situation to support the coping above (A); it appears formerly to have been applied to the stones forming the slopes of the set-offs of buttresses and other projections. Skew-table was probably the course of stone weathered, or sloped, on the top, placed as a coping to the wall. It may perhaps have been applied to the sloping tabling commonly used in mediæval architecture over the gable-ends of roofs where they abut against higher buildings, of which examples are to be seen on the towers of many churches which have had the main roofs lowered. (No. 1.) Or it may be a raking coping formed of solid blocks, with horizontal joints, and built



into the walling; a mode of construction which is common in the churches of Normandy. (No. 2.)



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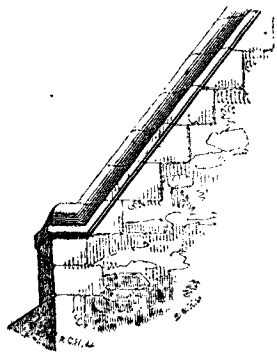


No. 2

"A bottres made wt harde asheler of Kent 1 foot, and in Cane asheler *a skew* vj foot . . . . . the compas of the same walle wt Cane *a skew*."

Reparacions in the Tower, t. Hen. VIII. Bayley, App., vol. i.

"xx pedibus in longitudine de quibusdam lapidibus qui vocantur *scuwes* et ponuntur in opere in tecto." Bursar's accounts of Merton College, Oxford, A.D. 1278.

"22 pieces of Caen stone wrought for *scutables* (*i. e.* skew tables) for the new alura." S. Stephen's chapel. Smith, 207. 209.

SKEW AND CREST: this phrase, which occurs in the specifications for the repairs at the Tower of London, (23 H. VIII.,) plainly describes the common coping of a wall which consists of a sloped or *skew* surface surmounted by a roll moulding by way of CREST; sometimes there are two skews, separated by a set-off. (See the parapets in plate 139.)

"The compass of the same walle with Cane (Caen stone) a *skew and crestyd* . . . . . more in *skew and crests* to the same spacys on the west side . . . . . at the Juell hows door iij spacys covered with *skew and crest*." Bayley's Tower of London.

SLEEPER, *Dormant, Sole,* FR.: a piece of timber, or plate, laid under the ground-floor of a building, on which the joists rest. The walls which support these timbers are called sleeper-walls. *Dormants* occur in English documents. (See DORMANT-TREE.)

"All the som's (somers) or *dormants* and rests pleyn posts; the rofes to be sper batens." Contract 20 H. VII. Gage's Thingoe, p. 140.

SOCLE, ZOCLE: a plain block or plinth forming a low pedestal

to a statue, column, &c.; also a plain face, or plinth, at the lower part of a wall; the term is used only in reference to classical architecture.

SOFFIT, *Douelle, Plafond, Soffite,* FR., *Soffitta,* ITAL.: a ceiling; the word is seldom used except in reference to the subordinate parts and members of buildings, such as staircases, entablatures, archways, cornices, &c., the under sides of which are called the soffit[t].

SOLAR, Soler, Solere, Soller, *Galetas,* FR., *Solaio,* ITAL., Soller, GER.: a loft, garret, or upper chamber. *Solarium* was used by the ancients in the same sense. (See Charney, Pl. 171.)

The term is also occasionally applied to the rood-loft in a church, as in an inscription to the memory of John Spicer in Burford church, Oxfordshire, (1437[u].)

"Notandum autem quod invenit magnam aulam cum camera, tres soldas ante hostium aulæ, . . . unum *solarium* et unam cellar."

Dimissio uniùs mag. dom. in Ball. Dunelm. per Priorem de Finchall, 1284, p. 124.

"Le dit William ferra . . . deux estables . . . oue *soleres* desus."

Cont. for Shops in Southwark, 47 Ed. III. Archæol., vol. xxiii. p. 306.

"Contignatio...The raftering or rearing of an house in *sollers* or stories."

Higins, Nom., p. 211.

"Solere or lofte, *solarium, hectheca, menianum.* Garytte, hey (high) solere, *specula, pergamum.*" Prompt. Parv. "Sollar, a chambre, *solier.* Soller, a lofte, *garnier.*" Palsg. In the Golden Legend the descent of the Holy Ghost is said to have taken place "in the *solyer,* where the souper of Jhesu Cryst and his Appostles was made." In Caxton's Book for Travellers, where travellers reach their inn, the hostess bids, "Jenette lyghte the candell, and lede them ther aboue in the *solere* to fore." "My house hath iv. loftis or *solars.* Ædes meæ quadruplicem habent contignationem." Horman. In Norfolk, Forby observes that the belfry loft is termed the *soller,* or the *bell-soller.* See the word *solarium* in Bp. Kennett's Glossary to the Parochial Antiquities, also in Facciolati and Ducange.

SOLE. (See SILL.)

[t] This term is occasionally found (erroneously) spelled sopheat.

[u] "I pray you all for charite
Hertely that ye pray for me
To our Lord that sytteth on hye
Full of grace and of mercye
To whiche rode soler in this churche
Upon my cost I dede do wurche
W[t] a laumpe brennying bright
To worschyp god bot day and nyght
And a gabul wyndow dede do make
In helthe of soule and for Crist sake
Now Ihu that dydyt on a tre
On us have mercy I prie. Amen."

SOMMER, SUMMER, SOMMER-BEAM, *Poutre, Sommier, Solive,* FR., *Trave,* ITAL.: a main beam, or girder, in a floor, &c.; the name is now seldom used except in the compound term breast-sommer. In a framed floor the summers were the main beams, the *girders* were framed into the summers, and the *joists* into the girders. The breast-summer was that summer which was in the front of a wooden house, as it now is used for the great beam in front, over a shop window. (See GIRDER and BREAST-SOMMER.)

"A roffe of tymber and a bourde made complete, with a *somer* and joystes . . . a roffe made complete with a *cross somer* and joystes to the same."

Reparacions within the Kynge Towr of London. Bayley's Hist., vol., i. App.

"And every *somr* yn brede xvi ynches."

Indenture, 1445, in possession of R. Benson, Esq., Recorder of Salisbury.

"The carpenter hath leyde the summer bemys (trabes) from wall to wall, and the ioystis acrosse." Horman. "Sommier, a Summer, or great master beame in building." Compare "Sabliere, and Sablere." Cotgrave.

SOUNDING-BOARD, *Abat-voix,* Fr.: a kind of canopy or tester fixed over a pulpit to prevent the voice of the preacher from diffusing itself upwards.

SOUSE, *Souste, Source*: an old term for a corbel, now become obsolete. (See CORBEL.)

"Expended in the works of the said chapel for *sources* to the images under the tabernacles, twenty-four pieces [of marble."]

"And in the columns placed as well under the aforesaid *sources*, and on each side of the tabernacles, as in the works of the porch at the west end of the same chapel, two hundred pieces of marble."

Accounts of S. Stephen's Chapel, Westminster, 19 and 20 Ed. III. ap. Smith, p. 209.

In the indenture, 18 R. II. (Fœdera, vol. vii. p. 794) the masons undertake to make and fix in the wall of Westminster Hall, twenty-six *souses* carved according to a *patron* exhibited to them. These are the *corbels* upon which the present roof was then raised.

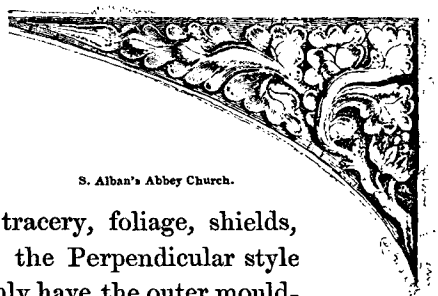
SOWDELS, *Soudets.* (See SADDLE-BARS.)

SPAN OF AN ARCH, *Corda dell' arco,* ITAL.: the breadth of the opening between the imposts.

SPAN-PIECE, the name given to the COLLAR-beam of a roof in Lincolnshire, Wiltshire, and other districts.

SPAN-ROOF, a roof consisting of two inclined sides, in contradistinction to a *shed-roof* or penthouse, which consists of one only. Thus, the body of a church is span-roofed and its aisles shed-roofed.

SPANDREL, Spaundere, Splandrel, *Reins de voûte*, FR.: the triangular space included between the arch of a doorway, &c., and a rectangle formed by the outer mouldings over it: the term is also applied to other similar spaces included between arches, &c., and straight-sided figures surrounding them; they are usually ornamented with tracery, foliage, shields, or other enrichments. In the Perpendicular style the doorways most commonly have the outer mouldings arranged in a square over the head so as to form spandrels above the arch (Plates 81, 82). In the earlier styles this arrangement is very seldom found in the doorways, but spandrels are sometimes used in other parts of buildings, especially in Decorated work, in which they are frequent. In the entrances to the cloisters and the chapel of Magdalene college, Oxford, the spandrels of the outer arch, which stand considerably in front of the actual doorway, so as to form a shallow porch, are cut quite through and left open. (See the engraving on page 1, and TYMPANUM.) The spandrels of a door were sometimes termed the "hanse of the door." (See HAUNCH.)



S. Alban's Abbey Church.

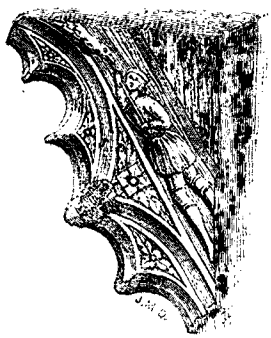
"Every *spaundere* to be filled with stone from the souse beneath as high as the arch at the top." Contract for Westminster Hall, 1395, ap. Rymer.

"A portall with panells of drapery work with ij. dores, with a crest of antyk upon the hed, and two *splandrellys* for the earying of the dore."

Reparacions within the Kyngs Towr of London. Bayley's Hist., vol. i. App.

SPAR, Sper, Spur, *Esparre*, FR., Sparren, GER.: a name applied by old writers to pieces of timber of various kinds, such as quarters, rafters, wooden bars for securing doors, &c.; the term is still used in some districts for rafters: sper-batten is not an unusual name with middle-age authors for a rafter; they

also frequently speak of *spering* a door, meaning the securing it with a wooden bar, or fastening it with a bolt[x]. Another sense of the word *spur* is for the ornamented wooden brackets which support the sommer-beam by the sides of doorways at York; this usage is believed to be quite local. (See Bracket, and Haunch, and Proceedings of Arch. Institute, York.)



Walmgate, York.

"Sparre of a roof, *tignum.*" Prompt. Parv. "Sparre of a rofe, *cheueron.*" Palsgrave. "Sperel or closel yn schetynge, *firmaculum.* Speryn or schettyn, *claudo.* Speryn and schette wythe lokkys, *sero, obsero.*" Prompt. Parv. "To sperre or shytte, *fermer.* This verb is of ye northyrne langaige, and nat commynly in use." Palsgrave. Ang. Sax. sparran, *occludere.*

"Meremio—Item *sperris* de quercu iiij^{xx}. xv. Item *sperris* de abiete xj."
Status domus de Coldingham, 1374. Priory of Cold. lxxvj.

"Item the yerdys called *sparres* of the hall ryalle contenyth yn length about 45 fete of hole pece." Will. of Worcester, p. 260.

"Go *spar*
The gaytt doore." Towneley Mysteries, p. 107.

"The rofes to be *sper-batens* and jopies to be well, fair, and curiously embowed, with particions and al other thinges necessary and belawful to the same, belonging to carpenter's craft, to be well and substantially done."
Accounts of Little Saxham. Gage's Suffolk, p. 140.

Speak-house, Speke-house. (See Parlour.)

Spere, Spure, the screen across the lower end of the hall in domestic buildings of the middle ages.

"Spere or scuw, *scrineum, ventifuga.*" Prompt. Parv. "Speere in a halle, *buffet,*" according to Palsgrave, probably because the buffet was there placed.

"Item, the said hall to have two cobords, one benethe at the *sper.*"
Contract for Hengrave Hall, 1538. Gage's History of Hengrave.

Sperver, Sparver, Esperver: the wooden frame at the top of

[x] This term was also applied to bolts of iron-work, as the following entry in the account rolls of the priory of Coldingham (1353) shews: "Item computat in vij. petris ferri, cum fabricacione ejusdem in uncis, ligaturis, et clavis, *sperris* pro hostiis et fenestris, xij^{x}. vj^{d}." Priory of Cold. xxvj. The verb *to spar*, was sometimes used in a general sense for to shut out or exclude, as in the Towneley Mysteries, where Noah is directed to "anoynt" the ark "with pik and tar without and als within, the water *out to spar.*"

a bed or canopy: the term sometimes includes the TESTER, or head-piece.

"Some haue curteynes, some *sparuers* aboute the bedde, to kepe away gnattis: *conopeum lecto circumspergunt.*" Horman.

"A *sparver* of greene and black say, with courteyns of the same."
Inventory of Furniture, 30 H. VIII.

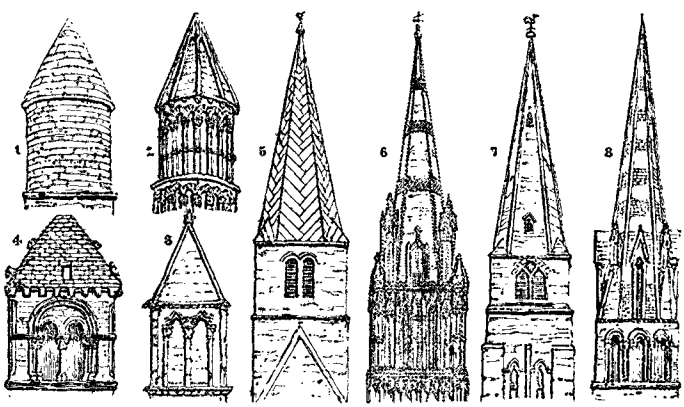
"*Padiglione,* a pauilion, or the *sparuiour* of a bedde."
Thomas, Italian Dict. 1548.

"Lict de parement—a bed of state, or a great *sparver* bed, that serves only for shew, or to set out a room." Cotgrave.

"A *Sperver* of velvet white and blue paled, conteynyng *testour, celour, counterpoint* and *valance* of the same lyned with blac bokeram and garnyssht with frenge of silk with ij *side curtyns* and a *foote curtyn* made of sarsenet whyte and blue." Wardrobe Acct^s. Edward IV. p. 132. This is described farther at p. 142, "the testour made of x yerdes, the celour made of ix yerdes, the valance made of iij yerdes. j q^r. di' of the same velvet, and perfourmed with iij quarters of whyte satyne. And the counterpoint of the same sperver made of xxx yerdes, ... the sperver bound with riban of grene threde sowed with silk and garnyssht with frenge of sylk."

"And in the Prince's utter chamber there must bee ordayned a *cradle* of estate, with a rich *sperner* over the cloth of gould, &c. &c."
Articles for Household of K. Henry VII. p. 127.

SPIRE, *Aiguille, Epier, Flèche,* FR., *Guglia,* ITAL., Spitze, GER.:



1. Turret, S. Peter's church, Oxford.
2. Turret, Rochester cathedral.
3. Pinnacle, Bishop's Cleeve church, Gloucestershire.
4. Than church, near Caen, Normandy.
5. Almondsbury church, Gloucestershire.
6. Salisbury cathedral.
7. S. Mary's church, Cheltenham.
8. Bayeaux Cathedral, Normandy.

an acutely pointed termination given to towers and turrets,

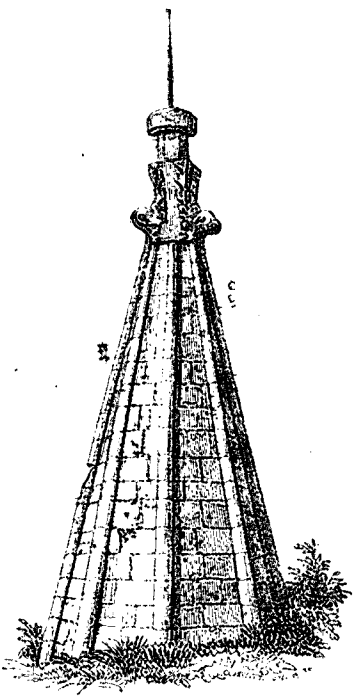
forming the roof, and usually carried up to a great height. It is doubtful whether any very decided approach towards a spire was made till a considerable time after the introduction of the Norman style[y]: at this period spires were sometimes adopted both on turrets and towers, and were generally made to correspond with them in their plan: thus the circular turrets at the east end of the church of S. Peter, at Oxford, terminate in small circular spires; an octagonal turret at the west end of Rochester cathedral has an octagonal spire, and the square towers of the churches of Than and S. Contet, near Caen, in Normandy, are surmounted with pyramids or square spires: they were commonly of very low proportions compared with later structures, and in truth were little more than pyramidal roofs; the whole of the existing specimens of this date are of stone, and rise from the outer surface of the walls, so as to have no parapet or gutter round the base[z].

As the Early English style arose, considerably greater elevation was given to spires, although they were still very frequently less acute than they afterwards became, as at Ryhall, Rutland; Barnack, Northamptonshire; and Christ Church cathedral, Oxford. At the churches of Basse Allemagne, near Caen, and S. Loup, near Bayeux, in Normandy, the square form is still retained, but with the exception of a few rare examples, spires at this period were always octagonal, and when

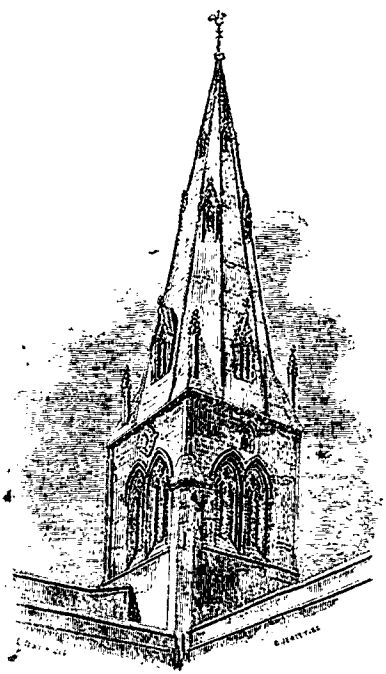
[y] Some of the illustrations in Saxon manuscripts appear to represent very acutely pointed roofs on towers, but the drawing of these is so extremely defective that no reliance can be placed on them; in one of those in Cædmon's metrical paraphrase of Scripture History (Archæologia, vol. xxiv. Plate 83) the exact form of a spire is represented.

[z] These high pyramidal roofs were clearly the harbingers of spires, they are therefore spoken of as spires, although scarcely entitled to that name. At a small town in the valley, north of Losches, in Touraine, (Beaulieu?) is an octagonal spire of fair proportions, rising from a square tower with an octagonal pinnacle on each corner, and an opening with a high pediment over it on each of the cardinal sides of the spire, the whole of which appears to be in the Norman style, though evidently very late: the spires on the towers of the church at Losches may perhaps be of equal antiquity; they are octagonal and perfectly plain, with no openings in them, one rising from an octagonal tower, and the other from a square tower with octagonal pinnacles on the corners.

placed on square towers, the angles of the tower not covered by the base of the spire were occupied by pinnacles or by masses of masonry made to slope back against the spire: at the bottom of each of the four cardinal sides was usually a large opening with the jambs built perpendicularly, so that the head stood out from the spire and was usually finished with a steep pediment; above these, at some considerable distance, smaller openings of a similar kind were generally introduced on the alternate sides;



Top of the old Spire, Oxford Cathedral.



Wollaston, Northamptonshire.

the top of the spire terminated with a finial and a cross or vane. Spires were still usually made to rise from the exterior of the tower walls, a mode of construction which is distinguished in some districts by the term BROACH, the name of spire being confined to such structures as have gutters and parapets round their bases: fine examples of spires of this date exist at Bayeux

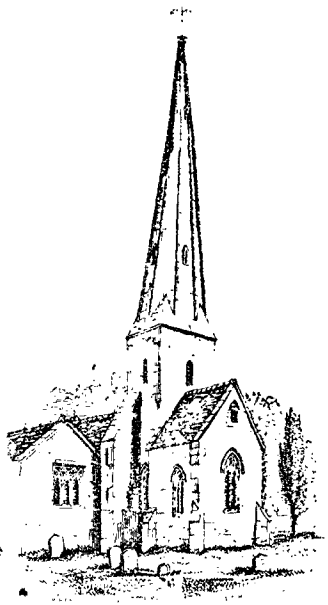
cathedral, the church of S. Etienne at Caen, and at Bernières, in Normandy[a], at Bampton and Witney, Oxfordshire, and various other places.

During the prevalence of the Decorated style spires were almost always very acute; they generally had parapets and gutters round them, though broach spires of this date are by no means uncommon, as at S. Mary's church, Stamford, and Crick, Northamptonshire; they did not differ materially from Early English spires, except in the character of the details and the amount of enrichments, which now began to be introduced in profusion; crockets were often carved on the angles, and small bands of panelling or other ornaments formed round them at different heights; the openings also were more enriched, and the pinnacles on the angles of the tower were enlarged, and were not unfrequently connected with the spire by small flying buttresses; fine examples in this style remain at Salisbury cathedral; Newark, Nottinghamshire; Uffington and Heckington, Lincolnshire; Loddington, Northamptonshire; S. Mary's church, Oxford, and various other places: in Normandy also many very beautiful spires of this date remain, as at the church of S. Pierre at Caen, &c.

In the Perpendicular style the same general arrangement was continued, although the character of the details and enrichments was altered in common with those of the other features of Gothic architecture; at this period broach spires appear to have been abandoned, at least no example of one of this date can be referred to: good examples of spires rising from

[a] There are many fine spires in Normandy, of which a considerable number appear to belong to the period of transition from the Early French to the Decorated style; those at Ifs-les-Allemagne, near Caen, and Bretteville l'Orgueilleuse, between Caen and Bayeux, are good examples; the latter of these has a slight entasis or swelling outwards, and curling crockets, of early character, on the angles of the upper part. Many of the spires in Normandy are ornamented externally with shallow Vandykes, little arches, or other similar patterns cut on the surface; these are sometimes arranged in bands, and sometimes spread over the whole spire: a good specimen may be seen on the spire of the church of S. Pierre, at Caen. They are also frequently pierced with a number of small openings.

within the parapet of the tower remain at S. Michael's church[b], Coventry; Kettering, Northamptonshire; Laughton-en-le-Morthen, Yorkshire; All Saints, Stamford; Louth, Lincolnshire, &c.[c] In the Flamboyant style of the continent spires sometimes partook of the same redundancy of ornament as the other parts of buildings, a remarkable specimen of which is afforded by that of the church at Caudebec, on the Seine; other rich examples of the same date, of beautiful design, exist at Chartres cathedral, the church of S. Jean, Soissons, &c.; and of plainer character at Harfleur and Lillebonne in Normandy[d].



Broach Spire, Leckhampton, Gloucestershire.

The foregoing observations refer to spires of stone, but they were often also made of timber and covered either with lead or shingles; the greater part of these were broaches, but they were sometimes surrounded by a parapet at the base: many specimens of timber spires, covered with shingles, are to be met with in the counties of Surrey, Sussex, Kent, and Essex, and in some other districts; a curious example of one covered with lead remains at Chesterfield, Derbyshire, in which the lead is so disposed as to give the appearance of the spire being twisted; almost

[b] This spire rises from an octagonal lantern on the top of the tower, an arrangement found in other buildings in this country, and one which is not unusual on the continent: the lantern almost always consists of open-work.

[c] Some spires, instead of having the sides straight, are formed with an entasis or swelling outwards, as at Caythorp, Lincolnshire, Wittering, Northamptonshire, and some others; this kind of construction is found in the Decorated and Perpendicular styles.

[d] Among the remarkable spires in France, that of Strasburg cathedral must not be omitted; it is of very large size, and formed so entirely of open-work as to resemble a pile of scaffolding; it is a surprising structure, but the outline is not particularly good, the design is complicated and, in a general view, appears confused.

all these timber spires are so extremely devoid of ornament and architectural features as to afford no clue to their date; some of them may be Decorated work, but the majority are probably Perpendicular. On the continent there are some timber spires, apparently of Flamboyant construction, considerably ornamented, with portions formed of open-work, entirely cased in lead, and with the small ornaments apparently made of that metal, as on the lantern tower in the centre of the cathedral at Evreux, Normandy; small light spires of very similar character are also frequently to be seen rising from the roofs of churches, especially over the east end of the choir, and at the intersection of the transepts, as at the cathedrals of Amiens and Rheims, and the church at Caudebec on the Seine[e]. (See BROACH.)

"Altitudo de le *spere* (de Radclyff) sicut modo fracta continet 200 pedes"—"*spera* sive pinaculum cum turri quadrata ecclesiæ Beatæ Mariæ de Radclyff continet in altitudine . . . pedes"—"magnum pinaculum sive *spera* de meremio elevato cum plumbo cooperto (ecclesiæ sancti Nicholai)."

William of Worcester, pp. 221. 241. 249.

"In the 22th yeare of K. Henry the Sixth, uppon Candlemas Eve, in the afternoone, this steeple was fired by lightening, about the very middest of the *spire* or shaft."

Hayward's Annals of Q. Elizabeth, p. 90.

SPITAL, a hospital. The term usually denotes a place of refuge for lepers, but not always. (See HOSPITAL.)

"*Spytylle* howse, *leprosorium*."

Promptorium.

"Caullid the *spitel* corruptly for hospitale."

Leland Itin., vol. i. p. 58.

"Hierocomium . . . . A lazer house, or *spittle house* for such as have the leprosie."

Higins' Nom., p. 183.

SPLANDREL[e] (See SPANDREL.)

SPLAY, or EMBRASURE, *Embrasement*[f], FR.: the expansion given to doorways, windows, and other openings in walls, &c., by slanting the sides; this mode of construction prevails in Gothic architecture, especially on the insides of windows, but is very rarely, if ever, used in classical architecture.

[e] There are many plain timber spires in Normandy and in Flanders, of which a considerable number are covered with small slates, but these are probably modern substitutes for lead or shingles.

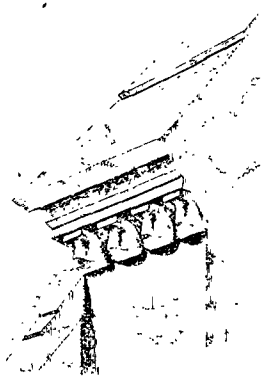
[f] A window splayed internally is termed in French *Abat-jour*.

The term is also often applied to other slanted or sloped surfaces, such as cants, bevels, &c.[g] (See BEVEL and FLANNING.)

"... plasteryng the .. *splaies*" of windowes, &c. Acc^ts. of Little Saxham, 13 H. VII.

(See BAY-STALL.)

SPRINGING, SPRINGER, *Naissance d'une voute*, FR.: the impost or point at which an arch unites with its support. The bottom stone of an arch, which lies immediately upon the impost, is sometimes called a springer or springing-stone, (*cousinet, sommier*, FR.)[h] Also the bottom stone of the coping of a gable, as at Waterbeach.



Waterbeach, Cambridgeshire.

SPUR, SPURE. (See SPAR.)

SQUILLERY, *Escueillerie*, FR.: a scullery.

SQUINCH, *Sconce, Pendentive, Trompe*, FR.: small arches formed across the angles of towers, &c., in Gothic architecture, to support the alternate sides of octagonal spires, lanterns, &c., above. (Plate 193.) Sconce seems to be synonymous with screen in the following entry, in an account of works at the royal palaces:—

Canon's Ashby, Northamptonshire.

"In denariis solutis duobus carpentariis ibidem operantibus in projectura et factura unius penteys, et unius *skonse* coram hostia aule." Roll of 36 Henr. VI. amongst the miscellaneous records of the Queen's Remembrancer.

"100 foot achlere, and *squinches* of 18 inches high, and 15 at the least." Accounts for building Louth Spire. Archæol., vol. x. p. 80.

"Quatuor *sconci* de lapidibus ab uno quarterio anguli in proximum, ad ligandam speram." William of Worcester, p. 196.

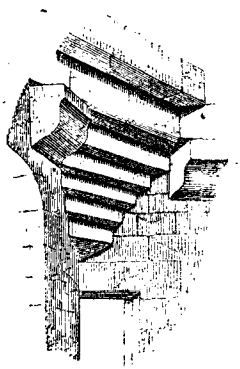
Sometimes the overhanging side of the spire or octagon is sup-

[g] This name is merely an old English word, which having become obsolete in other senses has grown into an architectural term:

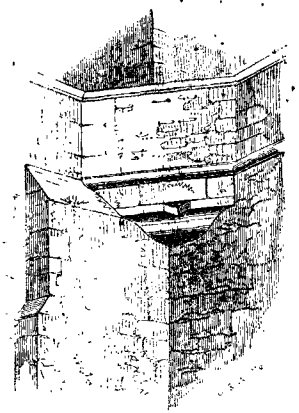
"The floures of many diuers hewe
Upon her stalkes gon for to sprede,
An for to *splay* out her leues in brede
Againe the sunne." Chaucer, fo. 270.

[h] The springing stone of a vault which contains the lower ends of the branching ribs is termed in French the "*tas de charge*." (Willis, Vaults of the Middle Ages, p. 7.)

ported by a series of projecting courses of stone (as at Tong,) which answer the same purpose as the arches, but are more substantial because they have no tendency to expand the walls, which is always to be feared when the arched squinch is used.



Tong Church, Salop.

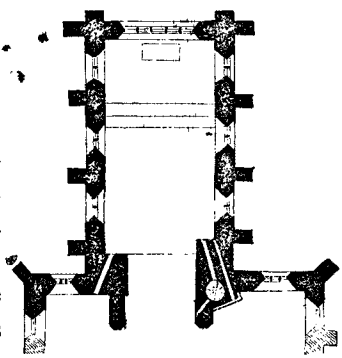


At angle of quire and transept, S. Cross, Hants.

The straight squinch is often employed externally, as at S. Cross, where it is used to carry the *alura* or parapet walk across the angle at the junction of the quire and transept with the tower.

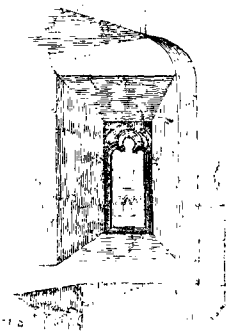
The construction of the arched squinch or *trompe* was a favourite exercise with the French professors of the art of stone cutting, or *coupe des pierres;* and the works of De Lorme and his successors upon this subject abound with curious examples of various forms, which no doubt were handed down to them from the middle ages.

SQUINT: an opening through the wall of a church in an oblique direction, for the purpose of enabling persons in the transepts or aisle to see the elevation of the host at the high altar. (Plate 194.) The usual situation of these openings is on one or both sides of the chancel-arch, and there is frequently a projection, like a low buttress, on the outside across the angle to cover this opening; these projections are more common in some districts than in others; they are particu-



Hasceley, Oxon.

larly abundant in the neighbourhood of Tenby, in South Wales; but the openings themselves are to be found every where, though they have commonly been plastered over, or sometimes boarded at the two ends, in other cases filled up with bricks. In some instances they are small narrow arches by the side of the chancel-arch, extending from the ground to the height of ten or twelve feet, as at Minster Lovell, Oxon; usually they are not above a yard high and about two feet wide, often wider at the west end than at the east; they are commonly plain, but sometimes ornamented like niches, and sometimes have light open panelling across them; this is particularly the case in Somersetshire and Devonshire. There are many instances of these openings in other situations besides the usual one, but always in the direction of the high altar, or at least of an altar: sometimes the opening is from a chapel by the side of the chancel, as at Chipping-Norton, Oxon. In Bridgewater church, Somerset, there is a series of these openings through three successive walls, following the same oblique line, to enable a person standing in the porch to see the high altar: in this and some other instances, it seems to have been for the use of the attendant who had to ring the sanctus-bell at the time of the elevation of the host; there are numerous instances of this bell being placed in a cot on the parapet of the porch, and as frequently there are windows or openings from the room over the porch into the church, probably for the purpose of enabling the person stationed in this room to see the elevation.



Mayor's Chapel, Bristol.

There seems to be no good or ancient authority for the name of squint applied to these openings, but it has been long in use: the name of hagioscope has lately been applied to them, but it does not seem desirable to give new Greek names to the parts of English buildings[1].

[1] See an article "On some perforations in the walls of Churches," Arch. Journal, vol. iii. p. 299.

STAGE, a step, floor, or story; the term is particularly applied to the spaces or divisions between the set-offs of buttresses in Gothic architecture, and to the horizontal divisions of windows which are intersected by transoms.

"I saw without any faile
A chaire set, with ful rich aparaile,
And fiue *stages* it was set fro the ground." Chaucer, fo. 259.

"In altitudine trium *stagarum* dictarum bay-wyndowes."
William of Worcester, p. 287.

STALL, *Stalle, Forme,* FR., *Stallo,* ITAL., Stuhl, GER.: a fixed seat enclosed, either wholly or partially, at the back and sides. All large churches, and most small ones, previous to the Reformation, had a range of wooden stalls on each side and at the west end of the choir, which were separated from each other by large projecting elbows, with desks fixed before them. In cathedrals and other large buildings they were enclosed at the back with panelling, and were surmounted by overhanging canopies of open tabernacle-work, which were often carried up to a great height, and enriched with numerous pinnacles, crockets, pierced tracery, and other ornaments; examples of stalls of this kind remain in most of our cathedrals and in many other churches: in some cases two rows were used, the outer one only being surmounted by canopies; it was also raised a step or two higher than the other, as in Henry VIIth's chapel, Westminster. In ordinary parish churches the stalls were without canopies, and frequently had no panelling at the back above the level of the elbows, but in many instances the walls over them were lined with wooden panels, with a cornice above, corresponding with the screen under the rood-loft, of which a very good specimen remains at Etchingham, Sussex; when the chancel had aisles behind the stalls, the backs were formed by the side screens, which were sometimes close and sometimes of open-work[k]. (Plate 195.) The chief seat on the dais in a domestic hall was sometimes a stall, as in (the ruins of) the

[k] In some plain churches the sides and west end of the chancel were provided with long undivided seats, with desks before them, instead of stalls, as at Capel le Ferne, Kent, and S. Mary's, Oxford.

palace of the archbishop of Canterbury, at Mayfield, Sussex, where it is of stone. (See PEW.)

"Præcipimus vobis quod .... ab introitu cancelli beati Petri usque ad spacium iiij pedum ultra *stallos* .... bene et decenter lambruscari faciatis, et eosdem *stallos* depingi." Order for the repair of the Church of S. Peter in the Tower, 1240. Bayley's Hist. of the Tower, vol. i. p. 118.

"Lego magnum Portiphorium meum notatum ad jacendum coram *stallo* Archidiaconi Richmondiæ, cathenatum ad descos."

Test. Thom. de Dalby Archidiac. Richmund. 1400. Test. Ebor. 261.

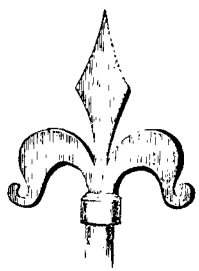
"Et solvit Ricardo Tempest pro factura *lez stallez* .... apud Gygleswyk." 1486-7. Priory of Finchale, cccIxxvj.

"Factura descorum in Choro ante *bassos stallos* se extendit ad xx*l*."

Hist. Dunelm. Scrip. tres, cclxxij.

"For at supper with his lordes all,
Whan of the vessels he dranke mighty wines,
And solemnly sate in his royal *stall*,
And round about all his concubines." Lydgate's Boccace, fo. lxj.

STANCHION, Stanchel, *Etançon*, FR., *Sbirra*, ITAL.: the upright iron bar between the mullions of a window, screen, &c.; they were usually square bars, and were frequently ornamented at the top with fleurs-de-lis, leaves, &c. (Plate 186.) The name is also sometimes applied to mullions, and apparently to the quarters or studs of wooden partitions.



"A larder hous .... w^t^ planks rownde by the walls, and *stancions* w^t^ pyns and hoks to hange the flesshe on." Warborough, Oxon. Reparacions in Tower of London. Bayley's App., vol. i.

"The whole house is of excellent good brick, the angles, corners and wyndow *stanchions* and jawmes, all of ashlers of free stone."

Survey of the Manor of Wimbledon. 1649. Archæol., vol. x. p. 412.

"Iron *stacons* for the windows[1]." Account Rolls of Durham Castle, 1544.

STANDARD: this name seems to have been applied formerly to various articles of furniture which were too ponderous to be easily removed, as to large chests, the massive candlesticks placed before altars in churches, &c. Also the vertical poles of a scaffold; and the vertical iron bars in a window.

[1] These iron bars are also called *stays* in the Account Rolls of Durham Castle, 1 Edw. IV. "Standertts and locketts for the wyndours." (Account Rolls of Durham Castle, 1544.) Apparently stanchels, at all events iron-work, as appears by the context.

"One stay bar, four *standards*, and twelve transeons, for the windows of the bell tower." Counter Roll of Hugh Herland, 18 Rich. II. Smith's Westminster, p. 106.

"Two great *standards* of laten to stande before the high altar of Jesu in the said chapel of Donnington, and four candlesticks of laten to stand before the said Awter." Will. of Rob. Harre. 1506. Lysons' Mag. Britan., vol. i. p. 716.

STAY-BAR: the horizontal iron bar which extends in one piece along the top of the mullions of a traceried window, (it is shewn at *a b* in the sketch at p. 290.) The smaller bars or TRANSOMS *c c c* below it, extend only from mullion to mullion, and serve to support the vertical bars *f f f* called STANDARDS OR STANCHEONS. The stay-bar was sometimes called by the general name *tiraunt*. (See SADDLE-BAR, and the first quotation of the last article.)

STAYKFALD-HOLE. (See PUTLOG-HOLE.)

"Et solvit Willielmo Blyth, pro le rabytyng et factura *staykfaldhollis*, et replecione eorundem, ijs. ijd." 1488-9. Priory of Finchale, ecclxxxiij.

STEEPLE, Steppl, Stepull, *Clocher*, FR., *Campanile*, ITAL., Kirchthurm, Glockenthurm, GER.: the tower of a church, &c., including any superstructure, such as a spire or lantern, standing upon it. In some districts small churches have the steeples not unfrequently formed of massive wooden framing, standing on the floor, and carried up some little distance above the roof; these are usually at the west end, parted off from the nave by a wooden partition, as at Ipsden and Tetsworth, Oxfordshire[m]. (See BELFRY, BELL-GABLE, and CAMPANILE.)

"And also forsaide Richarde sall schote out tusses in the west ende for making of a *stepill*." Contract for Catterick Church, p. 10.

"And at the west end of the said body shall be a *stepyll*." Contract for Fotheringhay Church, p. 26.

STEP, or STAIR, *Degré*, *Marche*[n], FR., *Scalino*, ITAL., Treppe, Strege, GER. It may be convenient in this place to give the nomenclature of the different parts of a stair.

"gradus, Anglice a *stepe* .... gradus, Anglice a *steyr*." W. of Worcester, pp. 196, 218.

The vertical surface is called the *riser* (or *raiser*), (*contremarche*, *hauteur*), the horizontal surface the *tread* (*giron*). If the edge

[m] In the inventory taken by Henry VIIIth's Commissioners, the tabernacle over the pix at the shrine called Corpus Christi shrine, at York, is designated a "steple, havyng a whether cokke there uppon." Archæol., vol. x. p. 469.

[n] The former for large buildings, the latter for domestic buildings.

have a moulding, it is called the *nosing*, this never appears in mediæval steps. When the *tread* is wider at one end than the other, it is called a *winder* (*marche gironnée, giron triangulaire, marche dansante*), but if of equal breadth a *flyer*, (*giron droit*). When the *tread* is so broad as to require more than one step of the passenger, it is called a *landing*, or *landing-place*, sometimes a *resting-place* or *foot-pace*, (*palier, repos*, Fr., *riposo, riposatoio*, Ital.) A number of successive steps uninterrupted by landings is a *flight* (*montée, rampe, volée*, Fr., *ramo*, Ital.), or simply *stairs* (*ascensorium*, Lat.) The part of the building which contains them is the *staircase* (*cage*, Fr.) A flight of *winders* of which the narrow ends of the steps terminate in one solid column was called a *vyse* (*vis*, Fr., *scala a lumaca*, Ital.), *screw stairs*, sometimes a *turngrese*, now often termed *corkscrew, stairs*; the central column is the *newel* (*noyau*, Fr., *colonna*, Ital.) Sometimes the newel is omitted, and in its place we have a *well-hole*. Stairs that have the lowermost step supported by the floor, and every succeeding step supported jointly by the step below it and the wall of the staircase at one end only, are termed *geometrical stairs*. Stairs constructed in the form nearly of an inclined plane, of which the treads are inclined and broad, and the risers small, so that horses may ascend and descend them (as at the Vatican), are called *marches rampantes*, or *girons rampantes*. Large external stairs are PERRONS.

STEREOBATE. (See BASE OF A WALL.)

STILTED-ARCH: an arch which has the capital, or impost mouldings, of the jambs below the level of the springing of the curve, the mouldings of the arch being continued, vertically, down to the impost mouldings. Arches of this kind occur frequently in all the mediæval styles, especially as a means of maintaining an uniform height, when arches of different widths were used in the same range. (See p. 39, fig. 5, also Brigstock, Plate 13, and the clerestory of Beverley, Plate 29.)

STORY, *Etage*, Fr., *Piano*, Ital., Geſchoſs, Stock, Ger.: one of the divisions of a building, in the vertical direction; the space between two contiguous floors, or between two contiguous en-

tablatures, or other architectural dividing lines that indicate floors or separations of the building. In English mediæval documents it is often latinized into *historia.*

"Turris Sci Stephani Bristoll . . habet 4 *storyes*, et ibi in quarta *storia* sunt campanæ. In superiori *historia* tres orbæ in qualibet panella." W. Worc., p. 282.

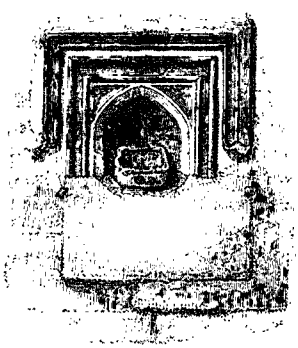
Samson sub-sacrist of Bury made "unam *istoriam* in majori turre occidentali." Regist. S. Edm. fol. 84.

"tres *hystoriæ* magistræ turris erectæ sunt." (at Peterborough.) Hugo Candidus, 93.

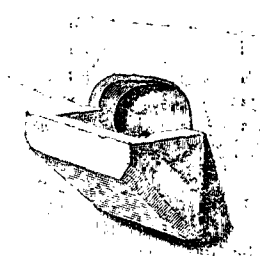
"supra quodlibet studium erit unum modicum et securum archewote, supra quod, spacio competenti interposito, erit una *historia* octo fenestrarum." Indenture for Durham Dormitory, clxxxi. Script. tres.

In domestic and palatial architecture the stories are thus enumerated from the lowest upwards. Basement or underground story, (*Etage souterain*, Fr., *Sotteranei*, Ital., Keller-geschoſs, Deinst-geschoſs, Ger.) Ground story or ground-floor, at about the level of the ground, (*Rez de chaussée*, Fr., *Pianterreno*, Ital., Boden-geschoſs, Ger.) First-story, usually the principal floor or story, (*Premier ou bel étage*, Fr., *Piano nobile*, Ital., Haupt-geschoſs, Ger.) Then follow second, third, and so on, the upper being the garrets, (*Etage en galetas*, Fr., *Solaio*, Ital., Dach-geschoſs, Ger.) Entresols or mezzanini are considered as intermediate stories not interfering with the enumeration of the principal ones.

Stoup (for holy water), Stope, Stoppe, *Bénitier*, Fr., *Pila dell' acqua santa*, Ital., Weihwaschbecken, Ger.: a vessel to contain consecrated water, such as is placed near the entrance of a Roman

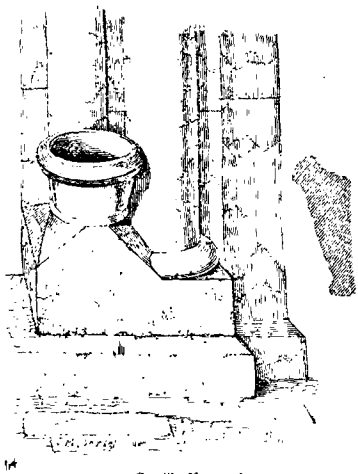


Pylle-Church, near Glastonbury, Somerset.



Romsey, Hants.

Catholic church, into which all who enter dip their fingers and cross themselves. In this country a small niche with a stone basin was formed in the wall, either in the porch or within the church, close to the door, or in one of the pillars nearest to the door, as a receptacle for holy-water, but sometimes a vessel placed on a stand or pedestal was used; the niches resemble piscinas, except that they differ in situation, are smaller and plainer, and very rarely have any hole in the bottom: examples in a mutilated condition remain in various churches, as in the south porch of Coton church, Cambridgeshire; in the north porch of Thornham church, Kent, is one in a perfect state. (See HOLY-WATER STONE°.)



Graville, Normandy.

° A *stoppe* is an old name for a bucket or milking-pail, and *stoupe* for a drinking vessel, which somewhat resembled the old jack. From its resemblance to a bucket, the sacred vessel was called holy-water stoppe. In the Kalendars of the Exchequer, 17 Edw. II. 1324, are enumerated several "estopaz p[r] ewe beneit, od' l'esperger;" and the stat. 1 Ric. III. forbids the importation of "stoppes p[r] eaue sacrez, vulgarment apellez Holy-water Stoppes."

Examples more or less perfect are so common that it is scarcely necessary to mention any, but a few may be enumerated for the sake of reference:—

NORMAN—Stanton Harcourt, Oxon; S. Peter's, Oxford; Graville, Normandy; Barton-on-the-Heath, Warwickshire; Eaton Socon, Bedfordshire; Great Gidding, Hunts.

EARLY ENGLISH.—Melrose abbey; Horsepath, Oxon.

DECORATED—Hinton, Berks; Harlton, Cambridge; Edgecott, Bozeat, Northants; Burbage, Wilts.

PERPENDICULAR—Bourne, Lincolnshire, two; Northborough, Cogenhoe, Northants; Ewelme, Beckley, Minster Lovell, Oxon; Hartland, Devon; at Pylle church, near Glastonbury, Somerset, the leaden basin remains.

In the church of Penally, Pembrokeshire, a stone basin is found in the angle of the south porch, adjoining the entrance door, on the right hand. There is a second door of entrance under the tower, on its west side, so that the little basement chamber appears, when you have entered it, as if it were a porch; in this is a second stone basin on the *left* hand as you enter. The position of this deserves notice, as *possibly* indicating a local usage of quitting the church by the west door, and entering it by the south.

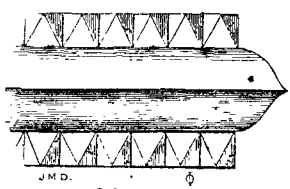
"When thou comes to the churche dore,
Take the holy water stondand on flore." Boke of Curtasye, l. 159.

"A *stope* off lede for the holy water atte the church dore."
Invent. of Church Goods, 1500, quoted in Bloxam's Principles of Gothic Architecture, p. 155.

STRETCHER, *Carreau*, FR., *Läufer*, GER.: a brick or stone which lies in a wall with its longest dimensions parallel to the length of the wall and its narrow side to the face.

STRIÆ, the fillets between the flutes of columns, pilasters, &c.

STRING, STRINGCOURSE, *Cordon en saillie*, FR., *Cordone*, ITAL.: a projecting horizontal band or line of mouldings in a building. (See TABLE.)


String-course.

STRUT, STRUTTING-PIECE, or STRAINING-PIECE: in carpentry, any piece that keeps two others from approaching, and is therefore itself in a state of compression, in contradistinction to a TIE which keeps the two points of the frame to which its extremities are attached from receding, and is therefore in a state of tension. (See BRACE and COLLAR.)

STUDS. The intermediate posts in partitions or wood-work; they also are termed uprights and QUARTERS.

"In iij peciis meremii emptis pro *stodes* pro dicto *sper* (screen) tenend."
Repairs of King's Scholars Houses, Cambridge, 1338.

"Item in ciiij peciis meremii emptis pro *stothes* inde faciend. prec. pecie ij^{d}. q^{a}."
Ibid.

"... ij le solys subter ij de principalibus le *stothys* ejusdem orrij... (de Catton)."
Comm. Roll, Norwich cathedral, 1477.

"In 60 arboribus quercinis empt' pro *stoydels* et tignis, 25*s*."
Ely Sacrist Roll, 1368.

Stoothings is still used in the north of England for battening to walls, according to Mr. Nicholson's Architectural Dictionary.

STYLES, in joinery, the upright pieces of a frame, as of a door-shutter, screen, or other panel-work, of which the horizontal pieces are termed RAILS.

STYLOBATE. (See BASE OF A WALL.)

SUB-BASE: a charge for four columns with bases, *sub-bases*, and

capitals, occurs in the Exeter Fabric Rolls of 1318-19. (See Britton's Exeter and BASE.)

SULE. (See SILL.)

SURBASE: the upper mouldings or cornice of a pedestal.

SURBASED ARCH, SURMOUNTED ARCH. (See ARCH, p. 40, above.)

SYNTRE, SYNETREE. (See CENTRE.)

SYSTYLE, *Systyle*, FR., *Sistilo*, ITAL., Rahſäulig, GER.: one of the five species of INTERCOLUMNIATION defined by Vitruvius. In this the columns are set at a distance equal to twice the diameter of the shaft measured at its lower part just above the apophyge, or (which is the same thing according to the Vitruvian proportions) the distance between the plinths is exactly equal to the diameter of the plinths.

TABERNACLE, *Tabernacle*, FR., *Tabernacolo*, ITAL., Sacrament-Häuſchen, Tabernakle, GER. The Latin *tabernaculum* signifies a booth or small *taberna* of boards capable of being put together or taken asunder, as a tent is pitched. In the Vulgate it is thus employed for the portable temple of the Jews, the "Tabernacle of the Wilderness." Hence the word came to signify any small cell or other place in which some holy or precious thing was deposited, and thus was applied to the ornamental receptacle for the pix over the altar.

"Et solvit Willielmo Payntour pro picturâ novi *tabernaculi* Eucaristiæ, et j le creste supra magnum altare, et pro ij pannis pictis pro eodem altari, xxvj^{s}. viij^{d}." Compotus Prioris de Fynkall, 1463-4, p. 292.

"Statuimus sacramentum corporis et sanguinis Domini nostri Jesu Christi in decenti *tabernaculo*, vel ex lapide, vel ex ligno et ferro, tantæ amplitudinis sic construendo et fabrefaciendo, ut sacram pixidem .... commode recipere possit super summum altare, sub salva custodia seris et clavibus firmanda, in futurum recondatur, ut non facile *tabernaculum* illud vel effringi, aut sacramentum a prophanis hereticis auferri, seu vim pati et ludibriis haberi in posternum possit, ad quod *tabernaculum*, *&c.*" Visitatio Eccles. Dunelm., 1556.

Test. Briani de Stapilton militis, 1394. "Item jeo devise a Dame Elisabeth Marmyon un *tabernacle* d' ore esteaunt sur trois pees." Test. Ebor., p. 199.

It was similarly extended to the niches for images, at first of saints, and next for any images.

"Crucem, &c. cum imagine beatæ virginis argentea, parvo *tabernaculo*, lego prædictæ ecclesiæ beati Edwardi Westmonasterii."

Test. regis Hen. III. A.D. 1253. Hearne's Lib. Niger, vol. ii. p. 534.

Test. Nicholai de Schirtum, de Ebor. 1392. "Lego ad unum *tabernaculum* ymaginis, beatæ Mariæ de alabaustre, in choro ecclesiæ (S. Sampsonis Ebor.) iij*s.* iiii*d.*" Test. Ebor., p. 172.

"A.D. 1475. I will that my executors do peynte and gylde the *tabernakyll* of our Lady of Pity at my cost, according to the forme of the image of Seynt Mary of Pity of Southwold."

Churchwardens' Accounts of Walberswick. Gardner's Dunwich, p. 153.

"Item, paid for a ryng yron a bowte ye *tabernakull* of Saint Paul, and for ryngs to ye same, 3*d.*" Parish Accounts of Wigtoft, Lincolnshire, A.D. 1511. Ap. Lewin.

"Expended in the different *tabernacles* for placing different images, seventeen pieces of Ryegate stone."

Accounts of S. Stephen's Chapel, Westminster. 19th Edw. III., 1345, ap. Smith, p. 209.

"And in the sides, and booth ends of our said Towmbe, ... we wol *tabernacles* be graven, and the same to be filled with Ymages."

Will of Hen. VII., A.D. 1509, p. 4.

"A.D. 1547. Paid for takyng down the *tabernacle* over the vestry door being all stone, and other stone works in the church, & for making up thereof, and lyme and sand. 13*s.* 4*d.*"

Churchwardens' Accounts, S. Mary at Hill. Nichols' Illustrations, p. 110.

Lastly, sepulchral monuments, and the stalls of a choir, and the sedilia, being surmounted by rich canopy work of the same kind as that which was employed over the heads of niches, such work was called *tabernacle work*, and the seat with its canopy, *a tabernacle*.

"*Tabernaculum* pro sedia domini abbatis pulcerrimum ut convenit."

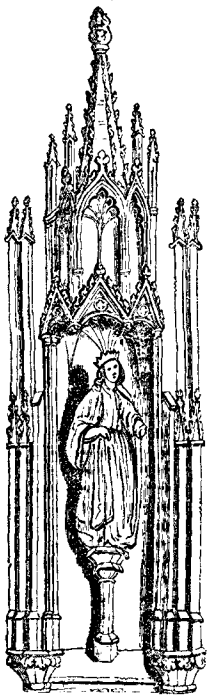
Charter, A.D. 1349. (ap. Ducange.) (See quotation from Lydgate, p. 64 above.)

Abbot Stoke "dum sospes superstesque fuerit, illud lapideum *tabernaculum* quod pro nunc erigitur super domini ducis glocestriæ sarcophagum fabricari faciebat." Hist. of S. Alban's (Cott. MS. Nero D. vii. 86.)

Tabernacles were also called MAISONS, HABITACLES, HOVELS, and HOUSINGS in ancient contracts, all reverting to the original derivation of the word. It is worth remarking that Inigo Jones applies it to the niches of Roman architecture[P]. The tabernacle was some-

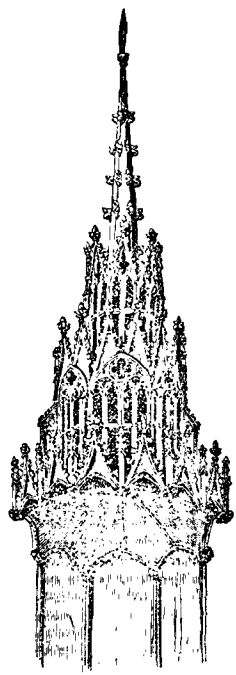
[P] Leoni's Palladio, vol. ii. pp. 47 and 50. Daviler also in his dictionary, or "Explication des termes d'Architecture," 1691, has, "*Niche en Tabernacle.* On appelle ainsi les plus grandes Niches qui sont décorées de Chambranles, Montans

times in the form of a tower. The "SACRAMENT-HAUSLEIN," in the church of S. Laurence, Nuremberg, constructed by Adam Kraft, 1496-1500, is 64 feet high, and tapers upwards in the form of a spire until it reaches the roof. In the early ages of Christianity the name of tabernacle was sometimes applied to a church and also to the ciborium or canopy of the altar.



Merton College Chapel, Oxford.

The forms and arrangements of tabernacles for images have been varied at different times, but at first they consist of little else than an ornamental arch of the period, recessed so as to form a niche of sufficient depth for the reception of the statue. Various kinds of hoods or canopies over the head of the figure are soon introduced, and projecting corbels or other pedestals for its support beneath.



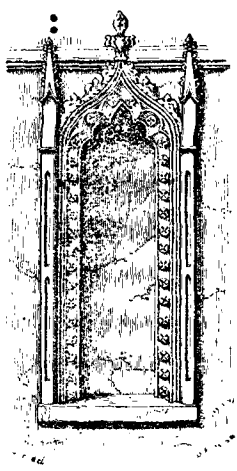
Canopy of Pulpit, Edlesborough, Bucks.

In the Norman style the tabernacles are generally shallow square recesses, often plain, and in many cases the figures in them carved on the backs in alto relievo, and built into the wall. They were not unfrequently placed in ranges, sometimes under a series of intersecting arches, but were also used singly, especially over doorways, as at Hadiscoe. (Pl. 196.)

et Consoles, avec Frontons, &c." Some French writers limit the term *tabernacle* to the receptacle placed above the altar for the host, but the Italians use it in the enlarged sense which it bore in the middle ages. Thus Milizia; "*Tabernacolo.* Edicola o cappella, nella quale si dipingono, o si collocano immagini di Dio o dei santi." (Dizionario delle Belle Arti.)

In the Early English style tabernacles became more enriched and their niches more deeply recessed; the figures were sometimes set on small pedestals, and canopies were not unfrequently used over the heads; they were often placed in suits, or arranged in pairs, under a larger arch; when in suits they were very commonly separated by single shafts, in other cases the sides were usually moulded in a similar way to windows; the arches of the heads were either cinquefoiled, trefoiled (Peterborough, Plate 214), or plain, and when hoodmoulds were used they were generally made to project: good examples are to be seen on the west front of the cathedral at Wells.

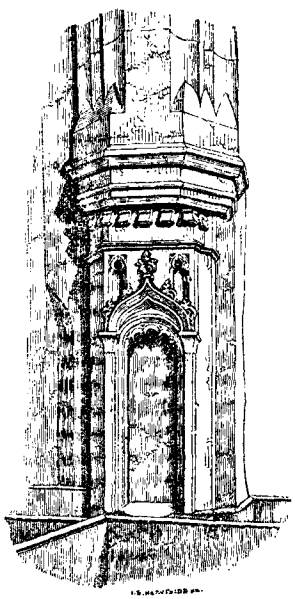
Decorated tabernacles were more varied than those of the earlier styles: their niches were usually of considerable depth, in the form either of a semi-octagon or semi-hexagon, with the top cut into a regular vault with ribs and bosses, but sometimes they were made shallower and plainer; they were placed either singly or in ranges, and they very frequently had ogee crocketed hoodmoulds over them, which were sometimes placed flat against the wall (Plate 197, fig. 2), and sometimes bowed out in the form of an ogee (Lichfield, Plate 11); triangular hoodmoulds were also common (Plate 197, fig. 1): several kinds of projecting canopies were likewise used, especially when the niches were placed separately; some of these were conical, like spires, with a series of flat triangular, or ogee, subordinate canopies round the base; others resembled these without the central spire, and some were flat at the top, partaking somewhat of the form of turrets; in the tops of buttresses tabernacles were sometimes made to occupy the whole breadth of the buttress, so as to be entirely open on three sides, with small piers at the front angles: the arches of tabernacles in this style were either plain or feathered; the sides, in addition to the mouldings, were very frequently ornamented with



Coombe Church, Oxon.

small buttresses and pinnacles; crockets, finials, and pinnacles, were also abundantly used on the canopies; pedestals were very common, particularly in niches with projecting canopies, and in such cases were either carried on corbels or rose from other projecting supports below; sometimes corbels were used instead of pedestals. Queen Eleanor's crosses (Plate 196) furnish excellent examples of enriched decorated tabernacles.

In the Perpendicular style the numerous kinds of panelling, which were so profusely introduced, were sometimes deeply recessed and made to receive figures, and these varied considerably in form, but of the more legitimate tabernacles the general character did not differ very materially, although there was often considerable variety in the details; they were usually recessed in the form of a semi-hexagon or semi-octagon, with a vaulted top carved with ribs and bosses; the canopies projected, and were sometimes flat on the top, sometimes conical like spires, and occasionally were carried up a considerable height with a variety of light open-work, with buttresses and pinnacles; in plan the canopies were usually half an octagon, or hexagon, with small pendants and pinnacles at the angles; and crockets, finials, and other enrichments were often introduced with great profusion: buttresses, surmounted with pinnacles, were also very frequently placed at the sides of the niches in this style; the arches were sometimes plain and sometimes feathered. (Pl. 197.)



S. Michael's, Oxford.

Rouen Cathedral.

In early French work, tabernacles are frequently formed at the tops, and at the set-offs of buttresses, &c., with

three sides open, the front of the canopy being supported on small shafts; the canopies are sometimes triangular, and sometimes in the form of small spires. (See CANOPY and NICHE.)

TABLE, *Tabula*, LAT., *Table, Tableau*, FR., *Tavola*, ITAL., Tafel, GER.: a level expanded surface, as a flat piece of board; a picture was termed a table, as late as the seventeenth century; the folding boards used for the game of chess were called tables, as those for the game of backgammon still are. In like manner any construction adapted for superficial decoration was termed *tabula*, or *tablementum*, such as the decorative front (or *tabula frontalis*) of an altar, when formed of solid workmanship, enriched with ornaments of gold or silver, with gems, ivory, or other costly substances. This kind of decoration is sometimes termed the FRONTAL[r], but according to Lyndwode that name is more properly to be assigned to the *antependium*, the pall, or ornamental hanging of cloth of gold, or less costly tissue, which was appended to the front of an altar. Occasionally (as in the will of H. VII. quoted below) the term *tabula* denotes the decorative work which is more specifically called *post-tabula, tabula super-frontalis*, or *retro-tabula*, in French, *retable*, and which in common parlance is now termed the "altar-piece," being affixed over the altar to the wall or screen against which the altar is placed. A remarkable example of the *tabula*, destined for the front of the altar, is preserved in Westminster abbey; it is formed of wood, elaborately carved, painted, and enriched with a kind of mosaic work of coloured glass superficially inlaid, a species of decoration which appears to have been of Italian origin. The golden *tabula*, which anciently decorated the high altar of the cathedral of Basle, but which was used only on certain occasions of unusual solemnity, has recently been brought to this country: it was presented as a votive offering by the emperor Henry II., in the year 1019. Amongst the benefactions of the abbots to the church of S. Alban's, as recorded by Matthew Paris, several instances may be found, which shew the extraordinary richness of such decorations, as used in England;

[r] See note in "Promptorium parvulorum," p. 181.

William of Malmesbury, in the antiquities of the church of Glastonbury, describes the rich *tabula* given by Abbot Brithwy, 1017, formed of gold, silver, and ivory. Various notices of the costly silver *tabula* in the church of Rochester occur in the Registrum Roffense.

"Parari fecit-unam *tabulam* ante altare ex auro et argento, admirandi operis; in cujus medio tronus cum imagine Domini, et per girum imagines ex argento penitus deaurato; atque hinc inde zonis lapidibus preciosis exornatæ. Super divitias regionis Angliæ præcipuum astimabatur."

Benefactions of Theodewynus, Abbot of Ely, who died 1074. Anglia Sacra, vol. i. p. 610.

"Item, lego dicto altari ij. *tablementa*, et j. frontellum de rubeâ veste de Cipro, cum ij. cortinis de rubeo Tateryn," &c. A.D. 1415. Rymer, vol. ix. p. 273.

"Item jeo devise al moustier de notre Dame de Nicole . . . . ma *table* d'or en ma chapile, la quele *table* je appelle Domesday achetez a Amieux."

Will of John of Gaunt, 1398. Test. Ebor., p. 228.

"Also we wol, that our Executours, ... cause to be made for the *overparte* of the Aultre within the grate of our Tombe, a *table* of the lenght of the same Aultre, and half a fote longer at either ende of the same, and v fote of height with the border, and that in the mydds of the overhalf of the same *table* bee made the Ymage of the Crucifixe, Mary and John, in maner accustumed; and upon bothe sids of therein, be made as many of the Ymagies of our said advouries as the said *table* wol receive; and under the said Crucifixe, and Ymages of Marie and John, and other advouries, bee made the xij Apostels: All the said *table*, Crucifixe, Mary and John, and other Ymages of our advouries and xij Apostellis, to be of tymbre, covered and wrought with plate of fyne golde."

Will of Hen. VII., p. 33.

"Simon Barle and hys wyff, the whyche gavyn yn her daiis a vestment for a priest of grene velvet and *ij painted tabelys*, that stode some tyme *on* seynt Laurence auter an *afore* the auter." A.D. 1444.

Beadroll Boy's Sandwich, p. 372.

"A.D. 1199. Akarius abbas . . . fecit totum cancellum de Oxeney & *tabulam* cum ymagine sanctæ mariæ ibidem *super altare*. .... A.D. 1299. Godefridus abbas . . . dedit unam *tabulam* quæ vocatur lignum scientiæ boni & mali & *pendet ante altare* Sci Andreæ."

Peterborough Chronicles, Sparke, pp. 108, 170.

TABLE, TABLET, Tabill, Tablement, Table-stones, *Cordon, Entablement*, FR.: horizontal mouldings on the exterior or interior face of a mediæval wall, placed at different levels, which form basements, separate the stories of a building, and crown its upper portions. Either derived from the Latin *tabulatum*, a floor or story of a building, or from the nature of these mouldings, which

are wrought on the edge of thin tabular stones. Rickman (p. 52) termed them *tablets*, other modern writers use *string-course* and *strings*[s]. The following passages shew the ancient nomenclature of these members.

"A botrass rising into the *tabill*." .... "The height of the walls of either ele under the *tabill*, aboven the ground, sall be made of sixtene fote hight." Katrik contract.

"Boterases magnæ quorum aliquæ sunt in latitudine inferius, apud le *table* versus et prope terram, 2 virgarum." W. Wyrcestre, 272.

In the Indenture for altering Westminster Hall (1395) the masons engage to make "toute la *table* des mures de la grand sale" .... "Et ferront la dite *table* selonc le purport dune fourme et molde."

"According to the Arches of the said Qwere, both yn *table stones* and crestis." Cont. for Fotheringhay Ch., p. 24.

"The ryche coyning, the lusty *tablementes*,
Vinettes ronning in casementes." Lydgate's Boke of Troye.

But these tables in the ancient documents are usually coupled with some distinctive epithet, to indicate their position or form. They are variously termed, BENCH *tables;* CORBEL *tables;* CREST *tables;* CURSTABLES; FOOT *tables;* FRACTABLES; GROUND, *earth,* or *grass tables;* KING *tables;* LEDGEMENT *tables;* PYNUN *tables;* SEVERONDE *tables;* SKEW *tables;* WATER *tables;* to which terms the reader is referred.

TABLE-BASE. (See BASE-TABLE.)

TÆNIA, TENIA, the fillet or band on the top of the Doric frieze, separating it from the architrave. (See FASCIA.)

TELAMONES, statues of men employed as columns or pilasters in classical architecture; sometimes also called ATLANTES or CARYATIDES.

TEMPLE, *Temple,* FR., *Tempio,* ITAL., Tempel, Tempelhaus, GER.: a building set apart for the services of religious worship, especially such as those which were dedicated to the heathen deities of antiquity. The temples of the ancients were generally oblong in their plan, and consisted of a body, or cell, with a portico at one or both of the ends supporting a pediment, and were often

[s] Mr. Willson defines *table* "any surface or flat member in architecture." But the ancient examples are all at variance with this definition. See Willis, Architectural Nomenclature, p. 25.

entirely surrounded by a colonnade, but occasionally they were circular: of this latter form there were but two kinds, the *monopteral,* which was merely an open circle of columns supporting a roof or entablature, and the *peripteral,* which had a circular cell surrounded by a colonnade. Of the oblong temples there were several varieties, the simplest of which was called *in antis;* this consisted of a plain cell, the side walls of which projected at one end, or front, of the building, and were terminated with antæ, between which were two columns. The *prostylos* temple differed from the preceding in having a portico of four columns standing in front of the antæ, the columns between the antæ being omitted. The *amphiprostylos* had a portico of this last-mentioned kind at each end, or front, of the cell. The *peripteral* temple had a portico of six columns on each front, and a detached colonnade of eleven at each side of the cell, the columns at the angles being included in both computations. The *pseudo-peripteral* was like the peripteral, with the breadth of the cell increased, so that the side walls became united with the columns of the lateral colonnades. The *dipteral* had porticos of eight columns on the fronts and a double colonnade at the sides, the outer one consisting of fifteen columns. The *pseudo-dipteral* was precisely the same as the dipteral, with the inner range of columns omitted throughout[t]. Some large temples had the cells, or some part of them, left open at the top, without any roof, and when so constructed were called *hypæthral.* Temples were also named according to the number of columns in the front porticos; *tetrastyle* had four columns; *hexastyle,* six; *octastyle,* eight; *decastyle,* ten. The width of the spaces between the columns varied considerably, and the porticos were designated accordingly *arœostyle, diastyle, eustyle, systyle,* and *pycnostyle.* (See these terms.)

Templet, Template: a pattern or mould used by workmen, especially by masons and bricklayers, as a guide for the shape

[t] The ancients by no means always followed this classification of Vitruvius; the Parthenon and the temples of Theseus and Jupiter Olympius at Athens, accord with none of these orders.

of their work; it is usually formed of a thin board or a sheet of metal[u]. Also a short piece of timber sometimes laid in a wall under the end of a girder or other beam, and otherwise termed a *tassel*, or *torsel*.

TENON, TENANT: the projection left at the end of a piece of timber to be inserted into a socket, or mortise, made to receive it.

TEPIDARIUM, the vessel in which the water for the baths of the ancients was partially heated; also the room in which the tepid bath was placed.

TERMINUS, TERM, a stone placed to mark a territorial boundary among the ancients. Termini were usually of considerable solidity and of various forms, but very frequently resembled short inverted obelisks, surmounted by busts of human beings or fauns.

TERRACE, *Terrasse*, FR., *Terrazza*, ITAL., Terraſſe, GER.: a raised space or platform adjoining to a building, frequently encompassed with a balustrade or steps, as at Versailles, where there are a succession of terraces one above the other. A level area on the side of a sloping bank or other situation overlooking lower scenery in a garden, pleasure ground, &c. Terraces were very extensively employed about houses in the time of Queen Elizabeth and King James I.

TESSELATED PAVEMENT, *Mosaique*, FR., *Pavimento di commesso*, ITAL., Muſiriſche Arbeit, GER.: pavement formed of small pieces of brick, stone, marble, &c. which are called *tessellæ* or *tesseræ*, much used by the Romans; the rudest description was formed of small cubes of brick about an inch square, but the better kinds were of finer materials and in smaller pieces, and were generally very ornamental, representing architectural patterns, or animals and figures. (See MOSAIC.)

TESTER, TESTOON, *Ciel*, FR., *Cielo*, ITAL., Himmel, GER.: a flat canopy over a pulpit, tomb, bed, &c. (See BALDACHINO, CANOPY, SPERVER, and SOUND-BOARD.)

[u] Workmen sometimes make a distinction between a *templet* and a *mould*, applying the former term to the pattern of the general form, and the latter to that of the details; thus the shape of an arch would be represented by a templet, and the section of the mouldings by a mould. (See MOULD.)

"A beds *teaster*, Ciel. . . . . A round *teaster*, Pavillon d'un lict . . . . The boards of a *teaster* whereat the valence hangs. *Dais*. . . . The *teaster* of a cloth, of state, Surciel." Sherwood's Dict. A.D. 1612.

"A *Teaster* over the bed. Canopus. . . . . A Canopie, Canopium."
Withal's Dict. 239.

"Lego dictæ Mesiæ Deyncourt filiæ meæ 1. lectum rubeum quiltpoint cum 1 *Testro* de eadum setta." A.D. 1386. Test. apud Madox. Form. Ang., p. 428.

"Unum coopertorium cum *celura* integra et *Testerio* de eadem secta."
A.D. 1388. Rymer, t. 7. p. 577.

According to Ducange, (voc. *Testerium*,) the Italian *testiera* is that side of the bed which is next the bolster, or as we now call it, the *head* of the bed; and not the *tester* in its modern sense, which is the *celura* of the above quotation. From the mention of *seler* and *testere* in the next passage below, (and others in SPARVER,) it would seem that the same interpretation was anciently given to *tester* in England. It may be however that the *tester* was drapery drawn upwards into the form of a kind of dome or canopy which crowned the *sparver*, while the *celura* or *seler* was the horizontal lining below it, and therefore immediately over the bed.

". . . . to John Warreyn for making of a trussing bedde, seler, *testere*, and counterpoint of crymsyn velvet and blewe paned, and for making of the curteyns of dammaske crymsyn and blewe paned, according to the same, xxx.s. iiij.d. Itm̃ for fynne lyere of red thred xx.d., and for grete rynges to the same curteyns xvj.d. Sm̃. xxxiij.s. iiij.d."
Privy purse expense of Elizabeth of York, 1502, p. 65.

TETRASTYLE, *Tétrastyle*, FR., *Tetrastilo*, ITAL., Vierſäulig, GER.: a portico having four columns in front.

TEWEL, a term which seems to imply the louvre, or flue for smoke. It is derived from the old French word *tuiel*, a pipe, or conduit.

"... soche a smoke gan out wende
. . . . . .
Blacke, blue, and grenishe, swartishe, rede,
As doith where that men melte lede,
Lo! all on hie from the *tewell*." Chaucer, House of Fame, lib. iii. l. 555.

"In the back of the Forge against the fireplace is fixed a thick iron plate, and a taper pipe in it about five inches long, called a *Tewel* (or as some call it a *Tewl Iron*) which pipe comes through the back of the Forge. Into this taper pipe or *Tewel* is placed the Nose or Pipe of the Bellows."
Moxon, Of Smithing, p. 2.

THATCH, Thacke, Thek, *Chaume*, FR., *Stoppia*, ITAL., Stroh, Schilf, GER.: a covering for roofs, formed of reeds, flags, straw, heath, or other similar materials. Thatch was formerly used more generally and on more important buildings than is usual in the present day, though in some districts it is still employed to a considerable extent; the best kind is made of reeds, a material which was employed at an early period. Many churches in Norfolk are still covered with thatch, and some of the high pitched ornamental roofs would hardly bear a heavier covering. The old word *to thack, theak,* or thatch, frequently signifies no more than to cover, and is used in reference to tiles, lead, or other materials: *thack-tiles* are tilēs or slates for covering a roof.

"Erantque pariter et domus præfata et dormitorium *stipula* cooperta."
Vita Oswini Regis, p. 36.

"Pro m^{l}. m^{l}. garbarum de *reede* empt. pro *coopertura*."
Accts. of the Manor of the Savoy, temp. Rich. II. Archæol., vol. xxiv. p. 299.

"Hæc sunt Norwycus, panis ordeus, halpeny-pykys,
Clausus posticus, domus Habrahæ, dyrt, quoquē vicus,
Flynt valles, *rede thek*, cuntatis optima sunt hæc."
Reliq. Antiq., vol. ii. p. 178.

"Ane yle on the south side of the paroch kirk of Seton, of fine estlar (ashler), pendit (vaulted), and *theikit* (roofed) with stane."
Grose's Antiquities of Scotland, vol. i. p. 64.

"The Council having employed Maister Jhone Bland, Inglishman, plumer, for *theaking* of the chapel of Herriott's Hospital, togither wt some uther pairt of ye said worrk w^{t} lead." MS. Records of Heriot's Hospital, Edinburgh.

"For *thekyng* of ij foder of new leyde." Accounts of Durham Castle, 1544.

THERMÆ, the public baths of the ancients.

THOLOBATE, the substructure on which a dome or cupola rests: a term proposed by Mr. Hosking.

THROATING, the undercutting of a projecting moulding beneath, so as to prevent rain-water from dripping down the surface of the wall. (See WEATHERING.)

THROUGH CARVED-WORK: carved work in which the spaces between the ornamental parts are pierced entirely through the substance of the material on which it is cut and left open; this is the way in which wooden tabernacle-work is usually formed, and also the foliage of Decorated capitals.

"All which pictures was very artificially and curiously wrought all together, and fynly carved out of one hole entyre stone, some part therof *throwgh carved worke.*" Antient Rites of Durham, p. 24.

"The forepart of the *Almeries* was *thorowgh carved-worke,* to give ayre to the towels." Ibid., p. 67.

THROUGH, Thrughe, *Parpaing,* FR., Truhe, GER.: a stone in a wall which reaches entirely through it, and shews itself on both sides; called also a Bonder, Bond-stone, and Perpent-stone, (see these terms.) The name Through or Through-stone, sometimes spelt Trough, is also applied to a flat grave-stone, and is still common in some of the northern parts of the kingdom[x].

"The cors that dyed on tre was berid in a stone,
The *thrughe* beside fande we, and in that grave cors was none."
Towneley Mysteries, p. 290.

"For laying of his *thrugh* stone and makyng of it xij^{d}."
Funeral expenses of John Sayer, 1530. Durham Wills, p. 110.

"Over the myddes of the said vaut there dyd ly a faire *throwghstone,* and at either syde of the stone was open, so that when any of the Monncks was buryed, looke what bones was in his grave they wer taiken when he was buryed and throwne in the saide vault." Antient Rites of Durham, p. 51.

"*Thurwhe-stone* of a grave. (Harl. MS.) *Throwe,* or *throwstone* of a buryynge. (Ed. Pyns.) *Sarcofagus.*" Prompt. Parv.

TIE-BEAM, *Transtrum,* VITR., *Tirant,* FR., *Corda tirante, Asticcuola, Catena,* ITAL., Kehl balken, GER.: in a roof-truss a beam which rests on the walls and extends completely across; it was anciently termed *roof-beam, chamber-beam, binding-beam, footing-beam,* and *footing-dormant.* (See STRUT.)

TILES, *Quarrés, Carreaux, Tuiles, Dalles,* FR., *Tegoli, Embrici,* Ziegel, GER.: thin plates of baked clay used to cover roofs[y]. In

[x] This word retains the precise sense of the Anglo-Saxon pruh, purh, a coffin, and is so used, as in the Chron. of England, where it is related that Abbot Aylwart took up the remains of Edgar,

"And leygen in a *throh* of ston."
(Line 747, Ritson Metr. Rom., 11.) In 1555, the mayor of Berwick bequeathed 4*l.* for "a *threugh stone.*" (Wills and Invent. published by the Surtees Society.) See also the Plumpton Corresp., p. 229, and the word *Thruch-stane* in the Supplement to Jamieson's Dictionary.

[y] In 1477 the manufacture of tile was one of sufficient importance in England to require regulation by a statute. See stat. 17 Edw. IV. c. 4. respecting the "fesure, whityng et anelyng de tewle, apellez pleintile, autrement nosmez thaktile, roftile, ou crestile, cornertile et guttertile fait et affaire deinz cest Roialme;" whereby the dimension of Pleintile is fixed at 10 inches by 6½, and half

this country there are but two kinds of tiles in ordinary use, plain tiles and pan-tiles: the former of these, which are by far the commonest, are perfectly flat, the latter are curved, so that when laid upon a roof each tile overlaps the edge of that next to it, and protects the joint from the wet. The Romans used flat tiles turned up at the edges, with a row of inverted semi-cylindrical ones over the joint to keep out the wet[z] (*couvre joints*, Fr.) In the middle ages tiles were extensively employed in this country for covering buildings, though they seem always to have been considered an inferior material to lead; it does not appear that any but flat plain tiles, with such others as were requisite for the ridges, hips, and valleys, were used; the ridge-tiles, or crest, formerly also called *roof-tiles*, were sometimes made ornamental[a]. (See Ridge). It is not unusual to find the backs of fire-places formed of tiles, and in such situations they are sometimes laid in herring-bone courses, as in the great hall, Kenilworth; most of the fire-places in Bodiam castle, Sussex, are constructed in this manner, and the oven by the side of the larger fire-place in the hall is also built of tiles[b].

Glazed decorative tiles were anciently much used for paving sacred edifices; they are sometimes called Norman tiles, possibly

an inch and half quarter thick, at least; Roof or crest tile at 13 inches long, thickness same as the other, with convenient deepness.—Stat. of the Realm, vol. xi. p. 463: and Rot. Parl., vol. vi. p. 189. Corner-tiles and gutter-tiles must be what are now called hip-tiles and valley-tiles.

[z] These are frequently found built into walls to form bonding-courses, as at Lympne, near Hythe, Kent, where they are 16 inches long, about a foot wide and three quarters of an inch thick.

[a] In taking down part of a late Norman building in Southwark some years ago, to make the approaches to the present London bridge, some tiles were found built into the wall, and may have formed part of the original structure. They were 13 inches by 8 inches, and varied in thickness from five-eighths of an inch to an inch; half of one side, which would have been exposed upon a roof, was glazed, and they were made with pin-holes in them, as is still the custom in some districts.

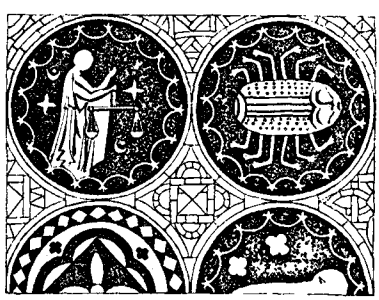
[b] Lidgate speaks of an inscription graven upon a pillar

"made of tyles hard ybake,
Fro touche of fyre to saue the Scripture."

(Boccace, liiij.) as if, in his day, tiles were considered the best material to resist the action of fire.

from the supposition that they were originally made in Normandy; and, considering the age and variety of specimens that exist in northern France, this idea may not be wholly erroneous. It is doubtful, however, whether any tiles have been discovered in England, that present the features of the Norman style of architectural decoration, the most ancient being apparently of the thirteenth century. The name of encaustic has also been given to these tiles, and it would not be inappropriate, were it not applied already to denote an antique process of art, of a perfectly different nature; whereas a method wholly distinct, and peculiar to the glazed tiles of the middle ages, was commonly adopted in northern Europe. The process of manufacture which, as it is supposed, was most commonly employed, may be thus described. The thin squares of well-compacted clay having been fashioned, and probably dried in the sun to the requisite degree, their ordinary dimension being from four to six inches, with a thickness of one inch, a stamp which bore a design in relief, was impressed upon them, so as to leave the ornamental pattern in *cavetto;* into the hollows thus left on the face of the tile, clay of another colour, most commonly white, or pipe-clay, was then inlaid or impressed; nothing remained except to give a richer effect, and at the same time ensure the permanence of the work, by covering the whole in the furnace with a thin surface of metallic glaze, which, being of a slightly yellow colour, tinged the white clay beneath it, and imparted to the red a more full and rich tone of colour. In the success of this simple operation, much depended upon this, that the quality of the two kinds of clay that were used should be as nearly similar as possible, for, if in the furnace the white was liable to shrink more than the red, the whole work would be full of cracks; in the other case, the design would bulge and be thrown upwards; imperfections, of which examples are not wanting. To facilitate the equal drying of the tile, deep scorings or hollows were sometimes made on the reverse, and by this means, when laid in cement, the pavement was more firmly held together. Occasionally, either from the deficiency of white clay of good quality,

or perhaps for the sake of variety, glazed tiles occur which have the design left hollow, and not filled in, according to the usual process, with clay of a different colour; a careful examination however of the disposition of the ornament will frequently shew that the original intention was to fill these cavities, as in other specimens, but instances also present themselves where the ornamental design evidently was intended to remain in relief, the field, and not the pattern, being found in *cavetto*. Tiles of this kind, about six inches square, with armorial and other decorations, were found in excavating the ruins of Whitland abbey, Caermarthenshire, in 1837; and one, ornamented with the Holy Lamb, is represented, Gent. Mag., N. S., xii. 597; examples likewise, remarkable on account of their very late date, occur in Tawstock church, Devonshire, and in several other churches in the same county. It must be observed, that instances are very frequent, where the protecting glaze having been worn away, the white clay which is of a less compact quality than the red, has fallen out, and left the design hollow, so that an impression or rubbing may readily be taken. It appears probable that the origin of the fabrication of decorative pavements, by the process which has been described, is to be sought in the mediæval imitations of the Roman mosaic-work, by means of coloured substances inlaid upon stone or marble. Of this kind of *marqueterie* in stone, few examples have escaped the injuries of time; specimens may be seen on the eastern side of the altar-screen in Canterbury cathedral, and at the abbey church of S. Denis and the cathedral of S. Omer[c], and S. Gereon at Cologne, in the crypt.



Canterbury Cathedral.

Those at S. Omer are by far the most numerous, and present

[c] See "Description d' un Pavé Gravé ou Mosaique de l' Ancienne Cathédrale de S. Omer." 4to. avec atlas en folio, 1843.

the greatest variety, some are of considerable size, as much as two feet square, and represent warriors on horseback, bearing shields of arms, with patterns on the back grounds, and inscriptions of the thirteenth century: two are elephants with castles on their backs: others are religious subjects, the signs of the zodiac, and a variety of others, they are cut upon white marble, the lines and the cavities filled with coloured mastic, of which portions only remain. Those at Cologne are much mutilated, but are of the same character, part of an inscription with the words DOMUS . . DAVID, in characters of the early part of the thirteenth century, can be made out, and similar figures of knights, &c.

It has been stated that tiles ornamented with designs in various superficial colours occur, as at Bristol, in the mayor's chapel; such examples, if any are found, deserve attentive notice by those who are interested in researches regarding the ornamental manufactures of the middle ages. From the period when the ornamented red pottery, of Greek origin, was fabricated in western Europe, (as it was very extensively in England, at times subsequent to the occupation by the Romans,) until the revival of the use of decorative pottery, in the *maiolica* of northern Italy, and the moulded *faience* of Bernard Palissy, in the sixteenth century, no fictile work has been hitherto noticed, which was employed for any decorative purpose, with the exception of the glazed tiles, which are under consideration. It would therefore be interesting to ascertain at how early a period the Oriental porcelain, known in Italy in 1324, but which does not appear to have been introduced into England until 1587-8, in the reign of Elizabeth, suggested the means of decorating either pottery or paving tiles with designs in superficial or enamelled colours.

Amongst the earliest specimens of glazed tiles may be mentioned the pavement discovered in the ruined priory church at Castle Acre, Norfolk, a portion of which is in the British Museum. These tiles are ornamented with scutcheons of arms, and on some appears the name THOMAS; they are coarsely executed, the cavities are left, and not filled in with any clay

of different colour. A specimen which, although foreign, is interesting, as exhibiting, in an early armorial decoration, several coats belonging to Anglo-Norman families, exists in the tiles brought from the guard-chamber and great hall of the palace of the dukes of Normandy, within the precinct of S. Stephen's abbey at Caen. The pavement was described by Ducarel in his tour in Normandy. In 1786 a number of tiles, twenty from each chamber, were obtained from the monks by Charles Chadwick, Esq., of Mavesyn Ridware, Staffordshire, who added them to the numerous decorations of the very curious sepulchral chapel of the lords of that place: they are still to be seen there, forming two tablets, affixed to the west wall in that singular chapel[d]. A number of these tiles were also procured by John Henniker Major, Esq., who published in 1794 an account of them, with engravings: they consist only of armorial tiles, from the "great guard chamber," and were presented by him to the Society of Antiquaries. Mr. Henniker was disposed to assign to them a much earlier date than can possibly be admissible. The bearing of England, which is found among them, with *three* lions passant, shews that their date cannot be much anterior to 1200, but they are more probably of the close of the thirteenth century or commencement of the fourteenth. An illustration of these tiles is found in a volume of Gough's collections, in the Bodleian, entitled, Recueil de Tapisseries, d'Armoiries et de Devises: it is a coloured drawing, taken about 1700, of a pavement in S. Stephen's abbey, adjoining the great hall, and the blazon of nearly all the arms that occur on the tiles engraved by Henniker is there to be found. A considerable number of the tiles from the palace at Caen have been preserved by M. de Caux, and used for the pavement of parts of his residence in that town.

A remarkable specimen of tile paving of the thirteenth century has lately been uncovered on the site of the ruined church of Woodperry, Oxfordshire (Plate 203); on one of these is a lion rampant, on another a spread eagle, these are the badges of

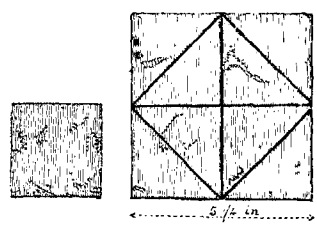
[d] Gent. Mag. 59, i. 212; see also 60, ii. 710.

Richard king of the Romans, and earl of Poictou, brother of Henry III., to whom the manor belonged. A very entire pavement, which appears to be of the latter part of the thirteenth century, has been recently laid open to view in the chapter-house at Westminster[e]. A great variety of tiles, presenting the characteristic decorations in use from the thirteenth to the fifteenth century, are to be found in Winchester and Gloucester cathedrals, the churches of S. Cross, Romsey, Warblington, Tintern, Bredon, Tewkesbury, Great Malvern, and many others. In Oxford there are a variety of good specimens of tiles, and some tile pavements in their original state; in the cathedral, in the Latin chapel, there are a variety of tiles (Plates 200 and 201), but these have all been moved: in the library of Merton college they appear to be of the same age as the building, fourteenth century, but have been relaid. (Plate 202.) At New College, the two upper rooms of the muniment tower have their original tile pavements.

In the old singing school attached to Worcester cathedral is a remarkably fine and perfect tile pavement (Plates 204, 205;) the patterns are not uncommon, but the intermixture of plain black or dark tiles brings out the patterns, and shews what is wanted in the modern arrangement of tiles. Some other examples of original arrangement remain at Great Bedwin, Wiltshire (Plate 206), and Helpstone, Northamptonshire (Plate 209); in the latter church there is also a curious star pattern made up of small tiles (Plate 206); at Haccombe, Devonshire, there are a number of rich tiles, but the original arrangement is not preserved (Plate 208). In Rochester and Winchester cathedrals there are some very good examples of the mode of arranging plain tiles, to produce a good effect. (Plate 207.)

[e] A variety of specimens, communicated by Mr. Cottenham, have been given by Mr. J. G. Nichols among his Examples of tiles, a publication which may in some measure supply the place of a detailed reference to pavements of this kind, existing in England. A collection of tiles in Berkshire and Oxfordshire has also been published of the full size, by Mr. Church, of Wallingford; and of Irish tiles by Mr. Oldham, of Dublin; the latter presents some curious varieties of patterns.

A profusion of good examples still exists of single tiles, and sets of four, nine, sixteen, or a greater number of tiles, forming by their combination a complete design, and presenting, for the most part, the characteristic style of ornament which was in vogue at each successive period; but examples of general arrangement are very rare, and imperfect. To this deficiency of authorities it seems to be due, that modern imitations of these ancient pavements have generally proved unsatisfactory, in the resemblance which they present to oil-cloth, or carpeting, and the intention of producing richness of effect by carrying the ornamental design throughout the pavement, without any intervening spaces, has been wholly frustrated. Sufficient care has not been given to ascertain the ancient system of arrangement: it is, however, certain that a large proportion of plain tiles, black, white, or red, were introduced, and served to divide the various portions which composed the general design. Plain diagonal bands, for instance, arranged fret-wise, intervened between the compartments, or panels, of tiles ornamented with designs; the plain and the decorated quarries were laid alternately, or in some instances longitudinal bands were introduced in order to break that continuity of ornament which being uniformly spread over a large surface, as in some modern pavements, produces a confused rather than a rich effect. It has been supposed, with much probability, that the more elaborate pavements were reserved for the decoration of the choir, the chancel, or immediate vicinity of an altar, whilst in the aisles, or other parts of the church, more simple pavements of plain tiles, black, white, or red, were usually employed. It may also deserve notice, that in almost every instance when the ornamented tiles have been accidently discovered, or dug up on the site of a castle or mansion, there has been reason to suppose a consecrated fabric had there existed, or that the tiles had belonged to that



Woodperry, Oxon.

portion of the structure which had been devoted to religious services.

Tiles, constructed with a singular intention, and of which no other example has yet been noticed, occur at Great Malvern (Plate 199); there are two sets, each consisting of five tiles, arranged longitudinally, and evidently intended to form the decoration of the lower portion of the walls around the high altar, either to supply the place of a reredos, *retro-altare*, or *post-tabula*, the ornamental work above the altar, decorating the face of the wall or screen, against which the altar was applied, or else to answer the purpose for which wainscot or hangings of tapestry were commonly employed. The tiles composing the larger set bear the date 1453, they measure 11¾ inches by 9 inches, and are of unusual thickness, 2¼ inches; they are decorated with the bearings of Edward the Confessor, England, Bohun, Mortimer, Clare, Le Despenser, Beauchamp earl of Warwick, and Beauchamp of Powyck. The series is formed of five tiles, but there are three varieties of the one which forms the base, differing only in the armorial scutcheons. The second series is dated Anno regni Regis Henrici VI. xxxvj. (1456), and is composed of five tiles of ordinary thickness, which measure 8¾ inches by 6¾ inches; the ornament consists of shrine-work, so adjusted by the juxtaposition of the tiles as to produce a very rich effect, and represent an architectural design of several stages, with scutcheons introduced at intervals, charged with the bearing of Henry VI., the symbolical bearing so much in fashion at that period, composed of the various emblems of the Passion, the monogram IHC under a crown, and the sacred symbol of the pelican[f].

The foregoing description will serve to give a general idea of the kind of ornament usually introduced upon tiles, the frequent occurrence of heraldic decoration renders them valuable as an evidence or illustration of the descent of property. For example, at Malvern the bearings of the successive lords of the chase and manor are exhibited, namely, Clare and Le Despenser, earls of

[f] See a more detailed account of these, and other decorative tiles in Great Malvern priory church, Gent. Mag., May and July, 1844.

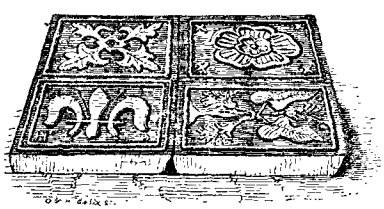
Gloucester, Newburgh and Beauchamp, earls of Warwick, and finally the royal arms of England, the lordship having by marriage reverted to the Crown. Frequently the design being formed with four, nine, or sixteen tiles, the arrangement was so contrived as to present both the single and the impaled bearing, and distinguish the individual of whose benefaction this decorative work was a memorial. Portions of heraldic ornament, as the lion, the fleur-de-lis, or the eagle, were much in fashion, as were also sacred emblems, as the fish, or the interlaced triangles, and personal badges, or devices partaking of the nature of the rebus. Of the last, may be mentioned the examples at Great Malvern, being the device of Tydeman de Winchcomb, bishop of Worcester, 1395, formed of a winch, or kind of capstan, and a comb, with the mitre and pastoral staff; and that of John Nail-heart,(?) a bleeding heart, pierced by three nails. Inscriptions, usually of a pious character, were much in vogue, and a very curious instance occurs at Malvern, being, as it has been ascertained by contemporary authority, a charm, which was regarded as possessing efficacy against fire: it runs thus, MENTEM · SANCTAM · SPONTANEUM · HONOREM · DEO · ET · PATRIE · LIBERACIONEM · The quotation from Job xix. 21, "miseremini mei, miseremini mei, saltem vos amici mei, quia manus domini tetigit me," is most curiously and ornamentally introduced on another specimen there, with the names of the Evangelists, and the date 1456. Another presents a moral admonition in metre, very similar to an epitaph in verse at Kelshall, Herts, dated 1435; it enjoins the practice of charity during life, instead of confiding in an executor. Representations of this interesting tile will be found in Nash's Worcestershire, and Nichols' Examples.

Tiles were sometimes used for the purpose of tombs, figures and inscriptions being formed in that material. Fragments of such tombs have been found in England, but no entire specimen is known to exist either in England or France. Fortunately among the drawings collected by M. Gagnières, and preserved among Gough's collections in the Bodleian Library, is a series of tombs of this description which formerly existed in the chapter-house

of the abbey of Jumièges in Normandy. They are of the thirteenth century, and represent the abbots prior to that period, the figures in their robes, under trefoil canopies, and some of them with inscriptions. (See Arch. Journal, vol. v. p. 234.)

Designs, which deserve notice on account of the costume that they exhibit, occasionally occur; amongst these may be cited one preserved in the British Museum, of temp. Henry III., representing a mounted knight, who wears the flat-topped cylindrical helm; and another in the Doucean Museum, at Goodrich Court, found at Margam abbey, Glamorganshire, of the close of the reign of Edward I., exhibiting a knight armed with a falchion and round buckler, and wearing ailettes. Oblong tiles, bearing representations of knights charging at full speed, occur also at Romsey and Tintern.

In the sixteenth century, the use of tiles of the kind hitherto described, appears to have been superseded by the importation of tiles decorated with superficial colours, called Flanders tile, or Gally tile: examples of early character are preserved in the Doucean Museum. At Tawstock, Devon, are some tiles stamped according to the ancient process, with ornaments evidently copied closely from ancient originals, and in high relief. They deserve attention on account of the singular circumstance of their date, one of them bearing a fleur-de-lis, the initials T. W., and date 1708. In Westleigh, Devon, S. Decuman's, Somersetshire, and many other churches in the west of England, are similar tiles with raised patterns, but probably few of them are of so late a date.



Westleigh, Devon.

The following evidences tend, in unison with the general character of decoration displayed in the tiles of the fourteenth and fifteenth centuries, to shew that they were of English manufacture. In 1833, a furnace of brick was discovered on the Priory Farm, Great Malvern, ingeniously constructed for

the purpose of baking such tiles, and containing fragments similar to those which exist in the neighbouring churches[g]. A similar furnace was discovered in 1837, in the parish of S. Mary Witton, near Droitwich, formed like that at Malvern with two arched chambers, separated by an intermediate pier; it contained a number of tiles, specimens of which are now preserved in the Museum of the Worcester Nat. Hist. Society; their character is that of the fourteenth century, and some of them are identical in design with those still existing in the building which adjoins Worcester cathedral on the south side, called the Singing School. It must be observed, in deference to the opinion of so experienced an observer as Mr. Bloxam, that this furnace was considered by him as having been constructed for the purpose of making salt by evaporation; it was also conjectured that the tiles had been brought from the neighbouring church of Witton, which fell into ruin about 1461; the circumstances of locality, however, and other facts connected with the discovery, tend to shew an identity of purpose between this and the Malvern furnace, so that there can be little doubt that both were constructed for the manufacture of these fictile decorations.

The glaze, with which tiles of this nature were covered, protected them from rapid decay, yet in exposed positions they necessarily became, in the course of several centuries, wholly defaced; among the best examples of entire pavements thus formed, which have been preserved until recent times, are the interesting one in the chapter-house at Westminster, to which allusion has been made, and that of the chapel at Ely, built by Prior John de Crauden, about 1321[h]. It is probable that this kind of manufacture was made available for decoration, in a variety of ways, of which by the injuries of time all traces have been destroyed. In the ancient cathedral of Hamburgh there was a cenotaph to the memory of Pope Benedict V., who died

[g] A representation of it will be found in Dr. Card's Dissertation on Malvern Priory Church, and an account of the discovery in Gent. Mag., 103. ii. p. 162, 301.

[h] See Archæol., vol. xiv. plate 28.

there, A.D. 965; its fashion was that of the altar-tomb, of the character of the thirteenth century, at which period it was probably constructed; on the top was represented the pope, under a canopy of shrine-work, the design being executed upon twelve tiles, measuring together about eight feet by three feet. An inscription ran round the verge of the tomb, and at the sides were sacred and other subjects, and figures of the Apostles, the whole formed with tiles, the figures being white on a green ground. It was evident that here the design was not executed by the process of impression which has been described as practised in this country, but, it is probable, by the ordinary methods of superficial decoration, such as are now employed[1].

In some parts of Spain, it was customary to execute fictile decorations of large dimension in superficial colouring; the designs resembled those of hangings of arras, and represented historical or sacred subjects; they served as decorative coverings of the walls, instead of tapestry; the tiles were sometimes rectangular, and sometimes shaped out, according to the outlines of the design, in a manner analogous to that in use in the adjustment of painted glass. The richly-designed pavements of Saracenic character, still preserved at Granada, are executed in superficial colours, and not by means of the peculiar process adopted in northern Europe. Similar tiles, decorated with vivid colouring, are found in some sacred structures in Asia Minor and the East Indies.

The imitations of ancient tiles, produced at the works of Messrs. Barr and S. John, at Worcester, by the process which, as it has been conjectured, was anciently employed, and those which have been manufactured in a somewhat different manner by Minton, at Stoke-upon-Trent, Staffordshire, have been the means of causing an extensive revival of the use of this beautiful kind of decoration. This kind of pavement has been recently introduced at the Temple Church, London, Stratford-on-Avon, Worcester, Stafford, Welshpool, and many other places.

[1] This curious memorial, which long since perished, is represented and described in the Acta Sanctorum Propylæon Maii, p. 164*.

"Stabula et officinas que cooperte erant arundine prius, novis tectis appositis, *lateribus* cooperiri jussit (Abbas Samson.)" Chron. Jocelini, 70.

"They sate among
Upon the chamber rofe without
Upon the *tyles* ouer all about." Chaucer, fo. 240.

"Item, paid to Th. Lester, of Stowe, in part of paiement of xxvij*s.* iiij*d.* for a M^li^ of *paving tile* to be eneled (annealed) with colours of green, yelowe, and black." Accompts of Little Saxham Hall, 20 Hen. VIII. Gage's Suffolk, p. 151.

"Item, payd to John Frankys for pathyng of ye keyrke fluor, and hellpyng to ley *tyyl* and levyllyng of ye floure, 3*s.* 4*d.*"
Parish Accounts of Wigtoft, Lincolnshire, A.D. 1500, ap. Lewin.

TINNING of iron-work was practised in the middle ages to preserve it from rust, and perhaps for ornament sake. Thus the iron grate which enclosed the shrine of S. Erkenwald in S. Paul's cathedral, London, was *tinned over*. (Dugdale's S. Paul's, p. 24). In the accounts for building the cloisters of Durham, A.D. 1419, there is a charge for *tynning* 300 *clavi* for the cloister.

TO-FALL, TOO-FALL: a shed or building annexed to the wall of a larger one, the roof of which is formed in a single slope with the top resting against the wall of the principal building. A term retained in use in the north. Sometimes called a LEAN-TO.

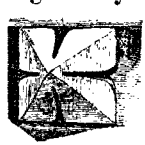
"Item, plumbator' pro emendacione de *tofal* & factura de le goteris ij.s. vi.d." Pitancer Roll, Norwich. A.D. 1386.

"*To-falle*, schudde (or shedde) appendicium, appendix, teges." Prompt. Parv.

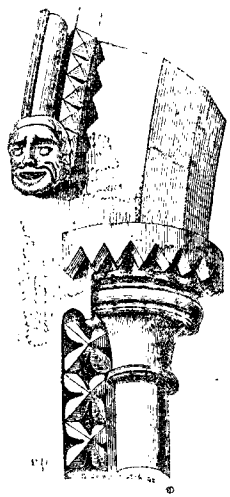
"Of the Corskyrk (of St. Andrews) the ilys twa,
Wyth lede the south yle thekyd alsua,
The north ile, and the qwere,
The *tofallis* twa war made but were." Wyntown, Chron., vol. ix. p. 6. 126.

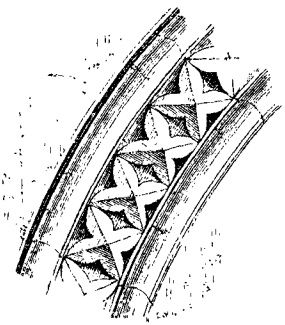
See also Spalding's Troubles, vol. ii. p. 26, 27, 30, as quoted by Jamieson; and Brocketts' North-country Glossary, *v.* Toofal, or Teefall.

TOOTH ORNAMENT, *Dent de scie*, FR.: this name is given to an ornament very extensively used in the Early English style of architecture, consisting of a square four-leaved flower, the centre of which projects in a point; there are minute differences in the manner of cutting it, and sometimes the sides are so perfectly flat, and it is formed with so much stiffness, as to resemble a



pierced pyramid[k] rather than a flower. It is characteristic of the Early English style, in which it is often used in great profusion, though occasionally met with in late Norman work, as at the





west window of the south aisle of the nave of Rochester cathedral and elsewhere, (Plate 119, figs. 9—12); it is generally placed in a deep hollow moulding, with the flowers in close contact with each other, though they are not unfrequently placed a short distance apart, and in rich suits of mouldings are often repeated several times[l]. (Plates 120, 121, 123.)

Torus, Tore, *Tore*, Fr., *Toro, Bastone*, Ital., Pfühl, Ger.: a large round moulding commonly used in the bases of columns, &c.

Touch-stone, *Pierre de Touche*, Fr., *Paragone*, Ital.: a name sometimes applied to compact dark-coloured stones, such as Purbeck and Petworth marble, and others of similar kind, which are frequently used for fine work in Gothic architecture; some of these are capable of receiving a high polish: the term

[k] Rickman, p. 114.

[l] This enrichment is seldom found in the early French work of Normandy, or other parts of France, and where met with is but sparingly employed, as at the cathedral, Lisieux.

does not appear to have been in common use for any very long period. It is so called from its supposed identity with, or resemblance to, the *lapis Lydius*, or touch-stone, used by goldsmiths in assaying the quality of gold by the test of aquafortis. There is a fine effigy in the church at S. Denis, near Paris, of Catherine de Courtenai, who died in 1307, sculptured in limestone, nearly as black as the real touch-stone, and erroneously supposed to be of that material.

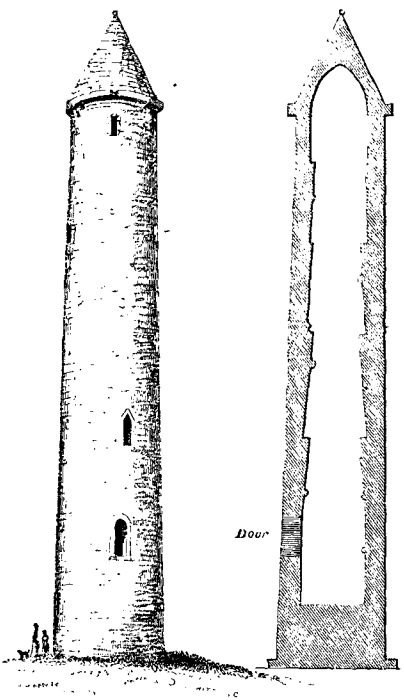
"In which place we wol, that for the said Sepultue of vs and our derest late wif the Quene, whose soule God p'donne, be made a Towmbe of *Stone* called *Touche*, sufficient in largieur for us booth. . . . . And in the sides and booth ends of our said Towmbe, in the said *Touche* vnder the said bordure, we wol tabernacles be graven." Will of Hen. VII., 4.

"A Tombe or Sepulture of whit marbile and of black *touchstone*."
Draft of Indenture for a tomb to Hen. VIII. Archæol., vol. xvi. p. 84.

Tower, *Tour, Clocher*, Fr., *Torre*, Ital., Thurm, Ger.: any attempt to particularize the various kinds of towers which have been adopted by different nations in former ages, would far exceed the scope of this work: the following observations, therefore, are chiefly confined to those which were in use in the middle ages in England and the adjacent parts of Europe, and more especially to the towers of churches. Among the Greeks and Romans, towers were employed of various forms and for different purposes, but by no means so abundantly as in after ages, and in general they appear not to have been so lofty as those of mediæval date: the tower of Andronicus Cyrrhestes, called also the Temple of the Winds, at Athens, is octagonal; at Autun, in France, a considerable part of a large and lofty square tower of late Roman work exists.

In the middle ages the towers of castles were numerous and of striking character. During the prevalence of the Norman style the keep often consisted of a large rectangular tower, with others of smaller size attached to the angles, and these last-mentioned generally rose higher than the main building, as at the White tower of London, and the castles of Rochester and Guildford; the keep tower of Conisburgh castle in Yorkshire, which is of the latest Norman work, is circular, with large buttresses on the

outside; in other examples, especially in those of *later* date, the keep towers are of various forms, often irregular, apparently so constructed as being considered best adapted to the peculiarities of the sites, and the systems of defence in use at the periods of their erection. (See KEEP.) Besides these main towers, many others, which though of less magnitude than the keep, were often of very considerable size, were employed in different parts of fortifications, especially at the entrances, where the gateways were generally flanked by towers projecting considerably before the main walls: these were pierced with loop-holes and oillets, and were commonly surmounted with machicolations[m].



Round Tower on Devenish Island, Lough Erne.

The well-known round towers found in some churchyards in Ireland, have given rise to a variety of conjectures as to the objects for which they were built; Mr. Petrie, however, in his elaborate "Inquiry into the Origin and Uses of the Round Towers of Ireland," 1845, has shewn most satisfactorily that these towers are of Christian and ecclesiastical origin, erected at various periods between

[m] These machicolations did not always carry the parapet, but were frequently several feet below it, and in fact a corbel table, carrying a covered wooden gallery for the protection of archers, or to serve as a passage for the soldiers; some of these wooden galleries with stone platforms still exist, as at Pierrefont, near Compiegne. This was evidently the case also at Coucy, where the machicolations are on the same large scale as the rest of the works, and must have been perfectly useless unless they carried such a gallery.

the fifth and thirteenth centuries, and that they were designed to serve as belfries and also as keeps or places of strength, in which the sacred utensils, books, relics, and other valuables, were deposited, and into which the ecclesiastics to whom they belonged, could retire for security in cases of sudden predatory attack[n]. They were probably also used when occasion required as beacons and watch-towers.

These towers, as may be seen from the representation of a perfect one in the margin, are round structures usually tapering upwards, and varying in height from 50 to perhaps 150 feet, and in external circumference, at the base, from 40 to 60 feet. The wall at the base is never less than three feet thick, usually more and occasionally five. They are finished at the top with a conical roof of stone, and are divided in the interior into from four to eight stories each, about twelve feet high, and marked by sets-off in the wall or by holes to receive joints. The lowest story is sometimes solid, the entrance doorway usually in the second from eight to thirty feet from the ground, the uppermost story has from two to eight apertures, the others only a single small one[o].

Church towers of all dates are greatly diversified, not only in their details but also in general proportions and form; they are occasionally detached from the building to which they belong, but are usually annexed to it, and are to be found placed in almost every possible situation except about the east end of the chancel. Large churches have often several towers[p], especially

[n] Several of the round towers in Ireland are built of that kind of masonry which is called "spauled rubble," in which small stones shaped by the hammer are very carefully fitted into every interstice of the larger stones, so that very little if any mortar is intermixed.

The masonry of the tower in Devenish Island, Lough Erne, is not rude, though hewn in rather irregular courses, having heads of very singular character: the doorway has a semicircular arch, and a plain architrave projecting. One of the windows of the tower at Carraigeen, near Adare, has the straight-sided arch.

[o] Petrie, pp. 2, 361. See also Wilkinson's Practical Geology and Ancient Architecture of Ireland, London, 1845.

[p] The cathedral at Laon, in France, was designed to have seven towers, two at the west end, two at the end of each transept, and one at the intersection of the nave and transepts; only one has been erected at the end of each transept, so that the church has now but five towers; they are in the early French style, of fine outline and composition, though rather singular, with large open

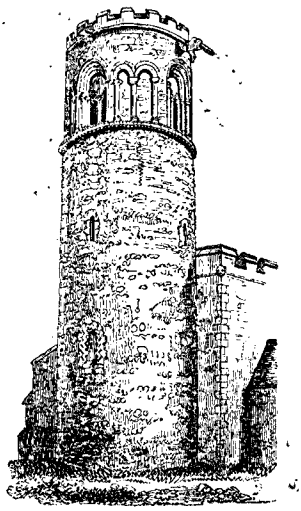
when the plan is cruciform, and in this case there are generally two at the west end, and one, of larger dimensions, at the intersection of the transepts, as at the cathedrals of Canterbury, York, and Lincoln. Sometimes the transept gables were flanked each by two towers, as at Winchester in its original plan[q], Exeter cathedral, and Ottery S. Mary church, Devon, and in several French cathedrals. Ordinary parish churches have usually but one tower. In some examples, where there is an entrance to the church through the lower story of a tower, it is made to form a porch with an open archway on one side, as at Cranbrook, Kent, or on three sides, as at Newnham, Northamptonshire: in towns, towers are sometimes placed over public thoroughfares, and in such situations are built on open archways. It is not unusual to find church towers which batter, or diminish upwards; these are generally of Norman or Early English date, but in some districts, as in Northamptonshire, this mode of construction was continued to a later period.

The towers belonging to the style described in the article on Saxon architecture are square and massive, not generally of lofty proportions, and apparently never were provided with stone staircases; some of them are considerably ornamented, as at the churches of Barnack and Earl's Barton, Northamptonshire; and others are very plain, as at S. Michael's, Oxford, and S. Benet's, Cambridge: the tower of the church of Sompting, Sussex, which belongs to this style, terminates with a gable on each of the four sides, and is surmounted by a wooden spire, but whether or not this was the original form may be doubted. In some instances, as at Lincoln, these towers are more tall and narrow than those of the later Norman style. (See SAXON, and Plate 210.)

turrets at the angles; they have never been finished at the top, and their general effect, as seen associated with the church, is not good. Many large cross churches on the continent have no central tower, probably owing to the great breadth of the nave, which prevents a tower of reasonable dimensions being placed in that situation without contracting the width by the arches which would support it, to a degree that must greatly injure the appearance of the interior of the building.

[q] Willis's Arch. Hist. of Winchester Cath., p. 27.

In some parts of the kingdom circular church-towers are to be found; these have been sometimes assumed to be of very high antiquity, but the character of their architecture shews that they belong to the Norman and Early English styles; they are built of rough flints, generally of coarse workmanship, with very little ornament of any kind, and that little, for the most part, about the upper story; one of the best examples is that of Little Saxham church, Suffolk[r].



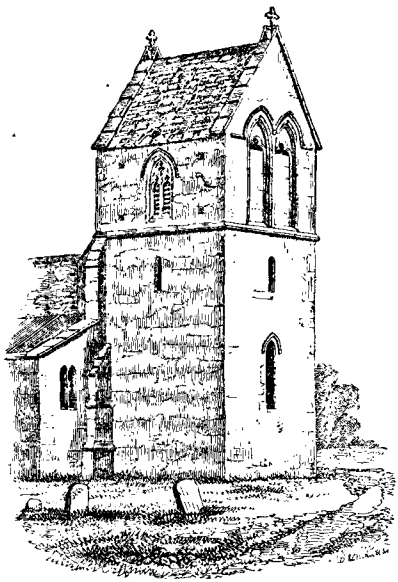
Little Saxham, Suffolk.

Norman towers are generally square, and of rather low proportions, seldom rising much more than their own breadth above the roof of the church, and sometimes not so much; they generally have broad flat buttresses at the angles, and are usually provided with a stone staircase carried up in a projecting turret attached to one of the angles; this is very commonly rectangular externally, but the form is not unfrequently changed towards the top, especially if the turret is carried up the whole height of the tower: occasionally polygonal Norman towers are to be met with, as at Ely cathedral. In Normandy a few examples of village church-towers of this style exist, which are capped with pyramidal stone roofs, like low square spires, but in general the roofs and parapets are additions of later date. Many Norman towers are very considerably ornamented, the upper stories being usually the richest, while others are very plain: good specimens remain at S. Alban's abbey, the cathedrals of Norwich, Exeter, and Winchester; Tewkesbury abbey; Southwell minster; the churches of S. Peter, Northampton; S. Clement, Sandwich; Iffley, Oxfordshire; Stewkley, Buckinghamshire, &c.

In Early English towers much greater variety of design and

[r] For a particular account of these towers see Mr. Gage Rokewode's paper, accompanied by numerous engravings, in the Archæologia, vol. xxiii.

proportion is found than in those of prior date; the prevailing plan is square, but some examples are octagonal, and occasionally the upper part of a square tower is changed to an octagon: projecting stair-turrets are almost universal, though they are frequently so much masked by buttresses as to be in great measure concealed; many towers in this style are of lofty proportions, while others are low and massive; the best examples are generally more or less ornamented, and some are very highly enriched; the belfry windows are often large, and deeply recessed, with numerous bold mouldings in the jambs, and appear sometimes to have been originally left quite open: considerable variety of outline is produced by the different arrangement, sizes, and forms of the buttresses at the angles of towers in this, as well as in the later styles of Gothic architecture, and sometimes, instead of buttresses, small turrets are used, which rise from the ground and generally terminate in pinnacles; many towers of this date are finished at the top with parapets, some of them with pinnacles at the angles, and many are surmounted with spires, which, although perhaps in the majority of cases they are of later date than the towers, appear to have been originally contemplated; examples remain at the cathedrals of Oxford and Peterborough, the churches of S. Mary, Stamford; Ketton, and Ryhall, Rutland; Loddington, and Raunds, Northamptonshire; Middleton Stoney, Oxfordshire, &c. (See Plate 211.)

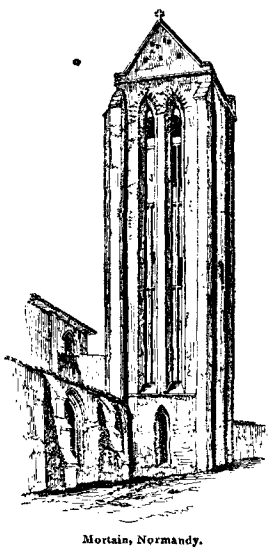


Ickford, Bucks.

In the Decorated and Perpendicular styles, towers differ very considerably, both in proportions and amount of enrichment,

and considerable diversity of outline and effect is produced by varying the arrangement and form of the subordinate parts, such as windows, buttresses, pinnacles, &c., but in general composition they do not differ very materially from Early English towers[s]: many are very lofty, and others of low proportions, some highly enriched, and some perfectly plain: a large number, probably the greater number, are crowned with parapets, usually with a pinnacle at each corner, and sometimes with one or two others, commonly of rather smaller size, on each of the sides; many also terminate with spires, or, especially in the Perpendicular style, with lanterns. Decorated towers remain at Lincoln cathedral, the churches of Heckington and Caythorpe, Lincolnshire; Newark, Nottinghamshire; Finedon, Northamptonshire; S. Mary's, Oxford, &c.

Perpendicular towers are very numerous in all parts of the kingdom[t]; among such as are best deserving of attention, may be mentioned those at Canterbury, York, and Gloucester cathedrals, and the churches at Boston and Louth, Lincolnshire; Kettering, Northamptonshire; Cirencester, Gloucestershire; Great Malvern, Worcestershire; and that at S. Mary Magdalene College, Oxford. (See Plates 212, 213.)



Mortain, Normandy.

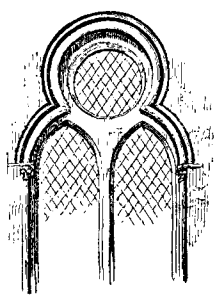
In the villages in Normandy it is more usual than in this country to find the church towers placed at the junction of the nave and chancel, sometimes on one side of the eastern part of the nave, and sometimes over the western bay of the chancel; and a very common, if not the

[s] Towers of which the plan is rectangular are sometimes far from square, as that of Bodiam church, Sussex, which is very considerably wider from north to south, than from east to west.

[t] Somersetshire contains a vast number of Perpendicular towers, many of which are exceedingly beautiful and highly ornamented.

commonest, termination, is a pack-saddle roof with gables on two sides[u] (Versainville, Plate 211); occasionally they have a gable on each of the four sides, as at Guibray, near Falaise, and our own Sompting (Plate 210); many towers also have much less prominent buttresses than in this country, and they frequently reach no higher than the first or second stories; in other respects the towers in Normandy do not materially differ from those of this kingdom. There is however a peculiarity in the appearance in Early French towers which strikes the eye of the general observer at once, this arises from the slit-like arrangement of the sides, the windows being placed in long narrow panels, which at a little distance have quite the appearance of slits in the masonry, as at Mortain.

Tracery[x], *Réseau de la Fenêtre, Broderie,* Fr. The gradual development of this characteristic ornament of mediæval architecture, is seen in the windows of the latter end of the twelfth century and beginning of the thirteenth. When two or more small arches are grouped together under one large one as is commonly the case in the windows of the twelfth century, a blank space or *tympanum* is necessarily created between the soffit of the large arch and the heads of the smaller ones. (Plate 228, fig. 6, is a very early specimen of this.) This space was often relieved by piercing it with a circular opening, or subsequently with an opening of a more ornamental form, as shewn in Plates 33, 230, 231. The mouldings of these openings are usually different from those of the arch heads below them, and the openings themselves are often multiplied, others being placed at the sides of the principal one, as at Stone, Plate 231. The windows from Chartres and



Window, Louviers.

[u] Examples of roofs of this kind are not wanting in England; they exist at Ickford, Bucks, Brookthorp, Gloucestershire, (Plate 211); Maidford and Thorp Mandeville, Northamptonshire; Tinwell, Rutland; Begbrooke and Chinnor, Oxfordshire; Sarratt, Hertfordshire; and many other places.

[x] The tracery and mullions of a window are termed *remplaiges*, or *remplissages*, in France, in documents of the seventeenth century. Ann. Archéol., t. 10. p. 26.

S. Martin, Plate 232, figs. 1 and 2; Beverley, Plate 261, fig. 1, and 263, fig. 1; and finally the magnificent rose of the north transept of Lincoln (Plate 263, fig. 2), may be referred to as illustrating the mode of filling up the spaces or tympanums described.

This is the first form in which tracery appears, and the tympanum in this form always retains the character of a flat surface or *plate* of stone pierced with openings. Hence this kind of tracery has been termed *plate tracery* by Professor Willis. It is more commonly to be seen on the continent than in England, either because, having been undoubtedly first invented and developed there, it was earlier and more largely employed, or because in our case, windows of that character have been taken out and replaced by later tracery. The triforiums of Salisbury and Ely, and the screen in the north transept of Gloucester, may be cited as fine examples.

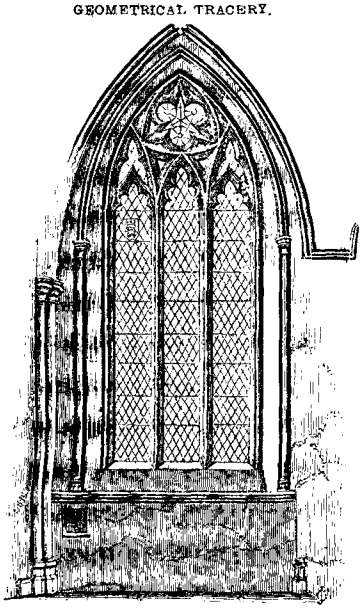
Plate Tracery, Castle Hall, Winchester, A.D. 1222—1235.

In the first half of the thirteenth century a new principle which may be termed the *bar principle* was introduced into tracery, and immediately adopted in France and Germany; the first dated examples of which in England are the windows of Westminster abbey, begun A.D. 1245. In these the openings in the tympanum are so designed, that the sides of the adjacent ones are always parallel to each other, so that instead of these openings and the arch heads being separated by a *plate* they are separated by a *bar* of equal thickness, and similar section

throughout. This is *bar tracery*, and this method once established remains to the end of the mediæval styles, the only difference between one age and another being the varieties of pattern in the ramification of the bars. At first the bar tracery is mixed with the plate tracery, as for example, in the Lincoln rose (Plate 263) the former appears in the outer ring of circles, the latter in the central part.

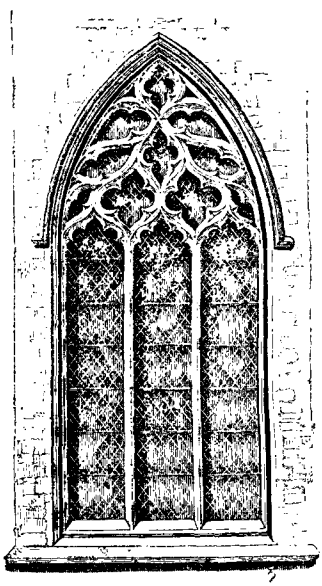
The complete establishment of bar tracery is the best test of the beginning of the Decorated style. The patterns employed in this style, are classed into two by Mr. Rickman, namely, *Geometrical*[y] and *Flowing*. In the first, which is the oldest, "the

GEOMETRICAL TRACERY.



Dorchester, Oxfordshire.

FLOWING TRACERY.



Oxford Cathedral.

figures, such as circles, trefoils, quatrefoils, &c., do not always regularly join each other, but touch only at points[z]."

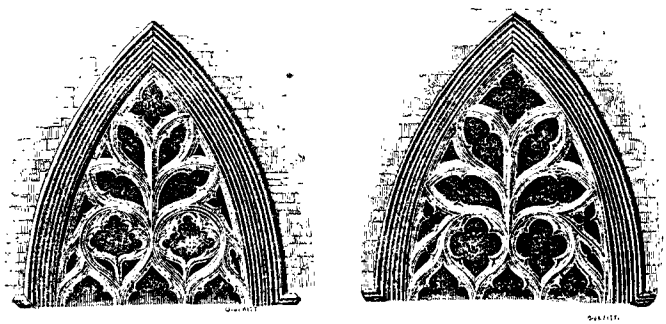
In the second, the lines of the pattern ramify and *flow* into each other with great freedom and elegance, branching off into

[y] For examples of Geometrical tracery, see Plates 30, 232, figs. 4, 5, 233—235, 239—245, 264, fig. 1; and for flowing and Flamboyant tracery, Plates 236, 243, fig. 4, 246—251, 256, 257, 259, fig. 2, 260, fig. 2, 264, fig. 2.

[z] Rickman, p. 142.

a variety of graceful curves, without any admixture of geometrical forms, though very commonly portions of flowing and geometrical tracery are combined in the same window, and still more frequently the windows of the same church have geometrical and flowing tracery alternately; two of the windows of Decorated date most celebrated for their tracery are the west window of York minster, and the east window of Carlisle cathedral. There are also windows, both early and late, in the Decorated style, of which the tracery is remarkably poor and meagre; one variety of this kind has the heads of the lights elevated so as to reach up to the main arch (S. Michael's, Bloxham, and Tewkesbury, Plate 239); another, which is more common, has the lights of uniform height, and the mullions prolonged above them by continuing the curves of the heads until they reach the main arch of the window[a] (Northfield, Plate 245); in the generality of examples of this character the featherings are poor, and many, especially of the last kind, have none at all.

FLAMBOYANT TRACERY.

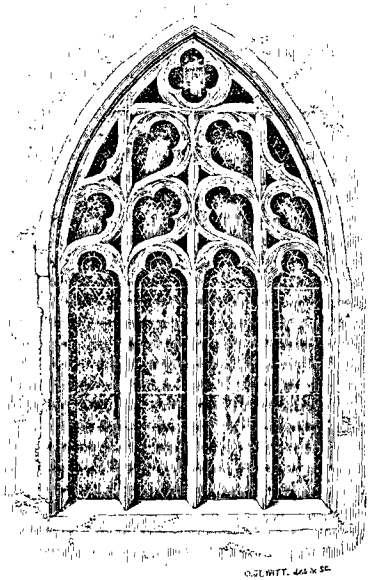


Bishop's Chapel, Norwich.

One of the earliest indications of the approach of the Perpen-

[a] Tracery not unfrequently extends below the level of the springing of the window-head both in the Decorated and Perpendicular styles (Dunchurch, Plate 244). It is also placed in the heads of square windows (Plates 256, 257). Occasionally a small quantity is used below a transom, as at Bristol cathedral; and sometimes belfry windows have the lights filled with pierced stone-work, forming a kind of tracery, instead of louvre boarding (Huish, Plate 259). Circular and triangular windows, of dates subsequent to the introduction of tracery, are generally filled with it, as short windows of other shapes also are occasionally. (See Plates 260—264, and Falaise, Plate 250.)

dicular style is perceived in the introduction of straight lines in the tracery, sometimes horizontal, but more frequently vertical[b] (Plate 251); these, on their first appearance, are not numerous, and, in general, not very striking, but they are found rapidly to increase as the style becomes developed, until the flowing lines of the Decorated tracery are exploded[c]. There are very great varieties in the window tracery of the Perpendicular style, which it is scarcely possible to describe in words, but several specimens are represented in Plates 236, 252—254; occasionally transoms are introduced in it, particularly in some districts, and an effect very similar to that of a transom, produced by arching the small lights at a uniform level across a considerable part, or the whole breadth of the window, is common (Swinbrook, Plate 254): although the leading lines are vertical, it is very usual to find some of the piercings formed of curved patterns, and the principal mullions are frequently arched and carried through the window-head, so as to divide the tracery into several distinct portions (New College, Plate 253, and S. Mary's, Plate 254).



Wadworth, Yorkshire.

In addition to its use in windows, tracery is also extensively employed as a decoration in Gothic architecture in various

[b] The name Perpendicular, which was given to this style by Mr. Rickman, is derived from the vertical arrangement of its tracery.

[c] Examples of windows of Perpendicular date, with a portion of the tracery in flowing patterns, are sometimes to be met with, but the leading lines are almost invariably Perpendicular; some of the windows of Henry VIIth's chapel at Westminster, are however exceptions even to this rule, and have no vertical mullions in the tracery: on panels and many spaces, particularly small ones, to which it is applied in the Perpendicular style, it frequently consists entirely of flowing patterns.

other ways; in general character it always more or less resembles that of the windows, though the patterns are often necessarily modified to suit the spaces to which it is applied; panels are sometimes entirely covered with it, and are sometimes epitomes of blank windows[d]; parapets often, especially on the continent, consist of a range of tracery[e]; ceilings, both vaulted and flat, are very commonly ornamented with it[f]; in screens it is almost invariably introduced[g]; and often in piscina fronts, Plate 156; it is also made to decorate a variety of small objects, such as locks, door-handles[h], &c.

In continental architecture, much of the tracery in the Decorated style is inferior to the best which is to be found in this country; the patterns are not unfrequently ill combined, and there is sometimes an incongruity between the parts which produces a harsh and disagreeable effect; this is in great measure to be attributed to the prevalence of the geometrical principle, which is common throughout the style. Examples of tracery are sometimes met with on the continent of a character so unlike what is usual, that it is difficult to account for them, except by supposing that the designer was in search of novelty, and for the sake of it was willing to sacrifice both propriety and taste[i]; they are not improvements upon the common arrangement, and in general have a bad effect. Flamboyant tracery is a species of flowing tracery, distinguished by the often flame-like form of the compartments, and by a certain want of symmetry in the patterns, (Plates 249, 250.) In Germany, in

[d] Tracery is used in various ways on panels; some good examples are given in Plates 2, 53, 137, 143, 144, 195.

[e] Plates 94, 139, 140, 146, 154.

[f] Gloucester, Plate 222.

[g] Plates 169, 170, 182—185.

[h] Plates 105, 186. Other applications of tracery may be found in the plates as follows. It appears in triforiums and in cloisters, as at Norwich, Plate 11, and Lincoln, Plate 216; on the jambs and soffits of arches, as at Sherborne, Plate 20; on buttresses, Plate 41, and flying buttresses, Plate 43; on chimney shafts, Plate 55, and corbels, Plate 58, fig. 5; in spandrels, Plates 81, 82; on fonts, Plates 91, 92; barge-boards, Plate 93; porches, Plates 164, 165; pulpits, Plates 166, 167; roofs, Plates 172, fig. 2, 173, fig. 2, 176, fig. 1, 177, fig. 2, 179, 180; sedilia, Plate 192.

[i] In some parts of France, especially in Bretagne, the figure of the fleur-de-lis is conspicuously introduced in the tracery of the windows.

the later style of Gothic architecture, a kind of tracery is used which is formed of flowing lines with the ramifications ending abruptly, with projecting stumps, or stool-pieces, as if they had been cut off, producing in some degree the effect of featherings[k]. In large and complex tracery a principle of *subordination* is often introduced by which the tracery is divided into two or more orders, or layers, one lying behind the other. Thus in the plate tracery of Salisbury (Plate 237, fig. 1), we have two great arches and the tympanum between their heads, and the foil-arch which includes them is pierced with a rich quatrefoil. This constitutes the first order of the tracery. Each of the two arches is similarly occupied by two lesser ones, and its tympanum by a quatrefoil, thus forming a second order.

In bar tracery a similar arrangement often occurs in large windows, as at S. John's, Winchester, Plate 243, fig. 1; and in the remaining figures of that plate, in which the first order of the tracery consists of two arches surmounted by a circle. This is marked by a greater prominence of the mouldings which are placed upon these lines. The circle and the arches are occupied by tracery in which the mouldings are smaller and not so prominent. The small scale of these figures renders these characteristics somewhat indistinct, except in fig. 1, where the subordination of the arches is very strongly marked. Other examples may be seen in Plates 244, fig. 4; 248, fig. 2; 250, fig. 3; 252, fig. 2—4; 253, fig. 2; 254, fig. 3; and 264. This subordination of patterns is a fertile source of beauty and richness, and should always be carefully looked for in delineating tracery[l].

The use of the word *tracery* (as well as *mullion*) by modern writers is mainly derived from Sir Christopher Wren, who employs them habitually in his reports, and it may be supposed therefore that the word was used by the workmen of that day.

[k] Professor Willis has designated this *stump-tracery*.

[l] The limits of this work necessarily forbid further details upon this subject, the reader is therefore referred to Professor Willis's "Remarks on the Architecture of the Middle Ages," chap. vi., and to the "Decorated Windows" of Mr. Sharpe.

His cotemporaries Dr. Plot and Randle Holmes both use it, and from these authorities it derives its present universal employment. "*Tracery* is the working of the top part of a window into several forms and fashions," says Holmes (Acad. of Armory, p. 112, pt. 3); and Wren, describing Salisbury cathedral windows, admires them because the light is not obstructed "with many mullions and transoms of *tracery work*." (Parentalia, 302, 304, 307.) But in mediæval contracts the term does not appear, and instead of it we find FORM-PIECES and *forms*.

It may be conjectured that *tracery* is a corruption of the *opus triforiatum*, or *opus interrasilis*, of the mediæval artists. These were different kinds of pierced work in metal plate largely introduced into the goldsmith's work, and into other brass and iron-work. As for example, the lock-plates which are often seen upon doors, which are formed of thin iron plate, upon which ornamental patterns are traced, and the ground pierced through, and coloured cloth placed behind it. Often the patterns are the same as those of the stone tracery, and the subordination of the mouldings produced by placing two or more plates upon each other[m]. (Plate 105.)

TRAIL, Trayler: an old English name for a running enrichment of leaves, flowers, tendrils, &c., such as is common in the hollow mouldings of Gothic architecture; it appears to be applied to a series of detached ornaments as well as to those which are connected by a continuous stalk[n].

TRANSEPT, *Croisée, Transept, Nef transversale*, FR., *Crociata*, ITAL., Querbau, Querschiffe, GER. Any part of a church that projects at right angles from the body (that is, the high central portion either of nave or choir), and is of equal or nearly equal height to it, is termed the transept. The transept gives to the

[m] See Willis's Arch. Nomen., p. 48. Hendrie's Theophilus, lib. iii., c. lxxii.

[n] Chaucer uses this word apparently for a trellis covered with creepers:—

"Out of the prese I me withdrawe therfore,
And set me doune alone behinde a *traile*
Full of levis, to se a grete mervaile
With grene wrethis iboundin wondirly,
The levis were so thicke withoutin faile,
That throughout no man might me espie." La belle Dame, l. 183.

church its cruciform arrangement, but its position varies in different ages and styles. Large churches also have several transepts. Transepts are always arranged in pairs, that is to say, that the projection southward is always accompanied by a corresponding projection northward, and although from delays in building and alterations the two are frequently dissimilar in style and plan, as at Chester, it must always be supposed that the two are contemplated. Hence the word transept is sometimes used in the singular to include both the north and the south branches. In the basilican churches of Rome and others of that class and age, the transepts are at the altar extremity of the building, and the head of the cross is only marked by an apse. Gradually, however, the eastern limb of the cross became elongated in successive structures, until, as at York, it is made equal to the western limb. This western limb, in describing the building, is usually termed the nave, and the eastern the choir, without reference to the actual position or extent of the real choir considered with respect to its liturgical meaning, for the latter is often placed west of the transepts in the nave, as at Norwich and Westminster. Sometimes a small secondary transept is placed east of the principal transept, as at Cluny, Canterbury, Salisbury, Lincoln, and several other examples. Occasionally the western front is developed into a transept, as at Ely, or a transept is placed at the extreme east end, as at Durham, Fountains, and Peterborough. The transepts were anciently termed "cross isles," "*transversas insulas.*" (See AISLE.) In Latin, more usually, *cruces.*

"*Crux.* Pars Ecclesiæ quæ vulgo *la Croisade* (vel potius la Croisée) nostris dicitur." Ducange.

"Prædicta magna turris *crucem* habebat ex utroque latere, australem, scilicet & aquilonalem." Gervase de Comb. 1293. 20.

"ambæ *cruces* ecclesiæ & tres hystoriæ magistræ turris erectæ sunt." H. Candidus (Peterborough Chronicle,) 93.

"fundavit (W. Scirlawe) cantariam, ad australem angulum *crucis* dictæ ecclesiæ (Eboracensis)." Hist. Dunelm. Script. tres. 144.

"Joh. de Griboual . . . . . *crosiam* ecclesiæ ab Johanne VI. incæptam cum fenestris consummavit." Chron. Sythiense ap. Martene Thes. Nov. Anecd. t. 3.

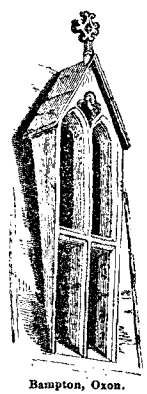
Leland uses *transeptum* in Latin and English, but in the latter more usually *north or south crosse isle.*

"The west side of the first *Transeptum* (of Salisbury) hath no Archis

but a strait upright flatte Waul ..... In *Transepto* Ecclesiæ (Exon.) ad Austrum." Lel. Itin. iii. 96. 58.

TRANSITION: this term is employed in reference to mediæval architecture, while it is in progress of changing from one style to another[o]. There are three principal periods of transition, viz., from the Romanesque, or Norman, style to the Early English; from the Early English to the Decorated; and from the Decorated to the Perpendicular: buildings erected at these particular times frequently have the features of two styles so blended together that they cannot be properly considered to belong to either; sometimes the details of the later style are associated with the general forms and arrangements of the earlier, and *vice versâ*.

TRANSOM, *Traverse*, FR., *Traversa*, ITAL., Holtz, GER.: a horizontal mullion or cross-bar in a window, &c.[p] The most ancient examples of transoms are found in the Early English style; of this date they are extremely rare, and appear only to have been used occasionally in glazed windows which were provided with casements, and in the unglazed openings of belfries, turrets, &c., for the sake of strength (Witney, Plate 258); at this period they were mere straight bars of stone, and, except in unglazed windows of very great length, were introduced but once in the height of the opening: as church windows were seldom made to open, specimens of the first-mentioned kind are to be sought for in domestic buildings; they exist at Battle Abbey, Sussex, and at Woodcroft and Longthorpe, Northamptonshire. In the Decorated style the use of transoms increased, and examples of them in the unglazed openings of towers and spires are by no means uncommon,



Bampton, Oxon.

[o] Middle-age architecture was at all times undergoing a gradual progressive change, as is evident from the difference between early and late work in each of the styles, but these alterations are, for the most part, only modifications of the distinguishing characteristics, though many of them indicate the more important changes to which they eventually led.

[p] Transoms are very often introduced in panellings of various kinds, where there is height to admit of them, though almost exclusively in work of the Perpendicular style, they are applied in the same manner as to windows.

as in the churches of Exton, Rutland; S. Mary, Stamford; King's Sutton, Northamptonshire; and S. Mary, Oxford (Plate 258): in glazed church windows they were still very rarely employed, though they may be seen in the cathedral at Bristol, and in the churches of Albrighton, Shropshire, and Dodford, Northamptonshire; but in domestic buildings they were very generally adopted, doubtless from the convenience which they afforded for the application of casements: at this period they were introduced only once in the height of the window, and the lights were usually arched and feathered beneath them [q]. In the Perpendicular style the use of transoms was very general in windows of all kinds, and they were often repeated several times in the height; they were also sometimes introduced in the tracery: the lights were almost always arched and feathered under them (see Headcorn and New College, Plate 253, S. Mary, Plate 254.) They also occur in LOW SIDE WINDOWS, as at Greetwell, Plate 230; and Ardley, Plate 256. During the reigns of Elizabeth and James I., and even later, transoms continued to be frequently used, but they were seldom more than plain bars, like horizontal mullions.

In continental Gothic architecture transoms were much less employed than in this country. In early French work they are sometimes met with in the unglazed openings of towers, &c., where they are evidently introduced for the sake of strength; and in windows of this kind they continued to be occasionally adopted at later periods for the same purpose, but examples of them in glazed windows of any of the styles are rare, except in domestic buildings; they are to be seen in early French work in the north transept of the cathedral at Coutances, and in the chancel of the church of Ifs-les-Allemagne, near Caen; in Flamboyant work, in the churches of S. Jacques, Dieppe, and S. Wulfran, Abbeville.

[q] There is a difference observable in the position of transoms in the Decorated and Perpendicular styles: in the former they are usually placed about half way between the sill and the level of the springing of the arch of the window-head; in the latter, half way between the sill and the top of the arched heads of the lights.

"Pro factura ij formpeys chaumeres retournes corbels *transowms* j sol skownsiom pro ij fenestris." Hist. Dunelm. Scrip. tres, cccxxv.

"In the kyngs dynyng chambre, iij wyndowes, ij of them w^t iiij lyghtes new made from the *transam* upward in heytht vj fote."

Reparacions in Tow^r of London, t. H. VIII. Bayley's Appendix, vol. i.

"Item, paid to Saunders Smyth, for vi stapels, iij *transumpt-barres*, v. locketts, vi uprights, for my littil chamber opening into the chapel." Gage's Suffolk, p. 146.

"To John Conewey Smyth for foure *transoms* and xij *standardes* weyeng iiij^xx xiiij. lb. at j.d. ob. the lb;" also "twoo *transoms* and xv *standers*;" and "in lede for the fastenyng of the same iron," &c. . . . .

Privy purse expenses of Elizabeth of York, 1502, p. 25.

See fig. at p. 190, *a a a*, also STAY-BAR and STANDARD.

Higins applies the term to the TIE-BEAM of a roof, as follows:

"Transtra. . . . . The *transams* or overthwart beams. . . . . Columnæ . . . . . The upright postes bearing up the wind-beam" (i. e. ridge tree) "and staying upon the *transams*." Higins' Nom., pp. 208, 209.

TRAVERSE, a kind of screen with curtains, used in halls, chapels, and other large rooms, to give privacy to dignified persons[r].

"for making of ij *travasses* of grene sarsinett for either pece iij.s. and for making of a *travas* with ij curtyns of grene sarsinett for the chapelle at Coldherber whan my Lady Duchesse of Bourgoingne was lodged there, iiij.s. and for cc. ringes of laton for the same, xij.d. . . . . Sarsinett (sc. for the last) xiij yerdes. di' di' quarter grene." Wardrobe Accts. of K. E. IV. A.D. 1481, pp. 126, 145.

"We will that our sonne in his chambre, and for all night lyverye to be sette, the *traverse* drawne anone, upon eight of the clocke and all persons from thence to be avoided."

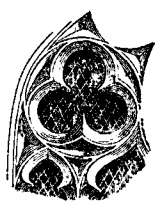
Regulations for Household of Edward, Prince of Wales, 13 E. IV. p. 28.

"*First* the king to come to the chapel or closet and there to tary in his *traverse* until the bishop, &c. . . . . ." Northumberland Household Book, p. 436, &c.

When the king's bed has been made "then shall the esquires and the ushers, and all other that were at the making of the bedd, goe without the *travers* and there to meete them bread, ale and wine; and soe to drinke altogether."

Regulations for Household of K. Hen. VII. p. 122.

TREFOIL, *Trèfle*, FR., *Trifoglio*, ITAL., Dreibogen, Dreiwinklichespitzbogen, GER.: an ornamental feathering or foliation used in Gothic architecture in the heads of window-lights, tracery, panellings, &c., in which the spaces between the cusps represent the form of a three-lobed leaf. See CINQUEFOIL and QUATREFOIL.



[r] See Nicolas, Privy purse expenses of Elizabeth of York, &c., p. 259.

TRELLIS, Trellice, *Treillis, Grille,* FR., *Grata,* ITAL., Gitter, Gitterwerk, GER.: an open grating or lattice-work, either of metal or wood; the name is usually confined to such as are formed of straight bars crossing each other.

TRESAWNTE, TRESAUNS, TRANSYTE: a passage in a house, &c., (? that between the screen at the lower end of the hall and the offices), a narrow or triforial passage[s].

"*Tresawnte*, or *tresawns* in a howse, *transitus, transcentia.* Trancyte, transyte where men walke, *transitus.*" Prompt. Parv.

Horman says, "I met him in a *tresawne* (*deambulatorio*) where one or the bothe must go backe."

Two sawyers were employed to cut timber "pro le *tresaunce* ad hostium dicte camere," in Thornbury manor-house, 23 R. II.

Roll in possession of Lord Stafford, cited by Hamper, Arch., vol. xxiii. p. 112.

In monastic rules the *trisantia* is often mentioned, and appears to have been near the chapter-house and a part of the cloister. In large monasteries there were several *trisantiæ* as there were several CLOISTERS. Amongst others it is probable that the covered passage which so usually lies between the transept gable and the chapter-house was a *trisantia.*

"Concessum ut neque scholares extranei . . . in ista parte claustri, quæ vulgo *Tresantiæ* nominantur deinceps legerent."

Pactum inter episc. et archidiac. Paris, c. 1120. (ap. Ducange.)

"Omnes . . . egressi de Capitulo, ad sinistram partem introitus debent in *trisantia* remanere . . . ." Consuet. Cluniac. (ap. Ducange.)

"*Tresencia* quoque *claustri*, quæ vocatur custodia, dicti abbatis adjutorio eo tempore usque ad summitatem majori est erecta, et non multo post *tresencia magna* eodem cooperante simili modo levata." Cott. MS. Claud. D. 4. 229.

TRICLINIUM, the room in which the Romans ate their principal meals; also the couch on which they reclined while at their meals[t].

[s] Will. Worcester, in his Itinerary 1478, describes Woky Hole, near Wells, and the great hall, the porter, &c., in that curious cavern. He says the hall is as wide as Westminster hall, "et le enterclose per quam vadit a porta ad aulam est longitudinis secundum estimationem dim. furlong, &c. Et est quædam lata aqua inter le *tresance* et aulam per spacium v steppys lapidum," p. 288. Here enterclose seems to be synonymous with *tresens*, both meaning the entrance passage (?)

[t] This sometimes consisted of three separate couches, placed so as to form three sides of a rectangle, and sometimes of a single couch of this shape.

TRIFORIUM, *Galerie d'Eglise*, FR.: a gallery or arcade in the wall, over the pier-arches which separate the body from the aisles of a church: the arcade is not in general carried entirely through the wall, but there is most commonly a passage-way behind it, which is often continued in the thickness of the wall round the entire building[u]; in some cases, however, where the aisle roof behind the triforium will admit of it, the arcade is entirely open, as at Lincoln cathedral (Plate 216), and the choir of the cathedral at Canterbury; in a few churches in this country, and in many on the continent, the triforium is a complete upper story over the side aisle, having a range of windows in the side walls above those of the side aisles, as at Ely, Norwich, Gloucester choir, Peterborough, Lincoln choir, Westminster abbey, &c. &c. In the continental examples it is also frequently vaulted.

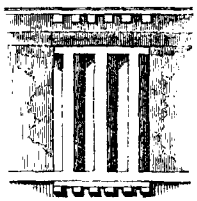
The ornamental arrangement of the triforium differs considerably; in the Norman style it is often formed of one arch occupying an entire bay of the building, or of one arch subdivided into smaller ones, supported on small shafts, as at Malmesbury abbey (Plate 216), or Winchester (Plate 28); in the Early English style a range of small arches is not uncommon, and sometimes two or more larger arches subdivided are used (Plates 28, 29). In the Decorated and Perpendicular styles, in which the aisle roofs are frequently flatter than is usual at earlier periods, the space occupied by the triforium is often much reduced, and in some buildings, especially in the latter style, it

[u] The only mediæval writer who uses this word *triforium* is Gervase in his account of the burning and rebuilding of Canterbury cathedral. In this tract it occurs several times, but he plainly applies it to the clerestory gallery, as well as to the lower one to which the term is limited by modern writers, and he also applies it to a gallery in the side aisle wall which still exists in the choir of Canterbury. Thus comparing the old church with the new he says, "Ibi triforium unum, hic duo in choro, et in ala ecclesiæ tercium." (These galleries are shewn in the sections. See pp. 43, 72 of Willis's Arch. History of Canterbury, and Plate 5 of Britton's Canterbury.) Clearly Gervase understands the word to mean any upper passage or thoroughfare, and accordingly Somner conjectured it to be merely a barbarous Latinization of *thoroughfare*. But the modern limitation of the word to the compartment between the pier-arches and clerestory, has received the sanction of such excellent writers, and is so useful, that it is better to retain it.

is altogether abolished; sometimes the recess of the clerestory window is continued down to the ordinary level of the bottom of the triforium, and has an open parapet carried across it[x], but, when the height is sufficient, an arcade or a range of open screen-work is common; occasionally the wall is only panelled.

In continental churches, of Decorated and later work, the aisle roofs are sometimes kept entirely below the level of the triforium, and the back of it is pierced with a series of small windows, corresponding with the ornamental work in the front, thus forming a "transparent triforium," to use the phrase employed by De Caumont.

TRIGLYPH, *Triglyphe*, FR., *Triglifo*, ITAL., Dreyschlitz, GER.: an ornament used in the Doric frieze, consisting of three vertical angular channels, or flutes, separated by narrow flat spaces; they are not worked exactly in the same manner in the Grecian and Roman examples, and in the latter, when placed over columns, are invariably over the centre of them, but in the former, at the angles of the entablature, are placed close up to the angle, and not over the centre of the column. (See Plate 44.)



TRIMMER: this is an ancient term in carpentry, but it is doubtful whether it was formerly used in precisely the same sense as at present; it now signifies a piece of timber inserted in a roof, floor, wooden partition, &c., to support the ends of any of the joists, rafters, &c., which cannot, from particular circumstances, be made to bear upon the walls or upon any of the main timbers; thus floors are trimmed at the fire-places and for the passage of stairs: the joists, rafters, &c., into which the ends of the trimmers are framed, are called trimming-joists, and trimming-rafters.

"Item, for ij *trymer* peces made and sett up under the ij wyndowes in the chambre in the kyng's garden."

Reparacions in Towr of London, t. H. VIII. Bayley's App., vol. i.

[x] This arrangement is found occasionally in the Early English style; it is adopted in the nave of Bayeux cathedral in early French work.

TRIPTIC, a sort of tablet, in three divisions, to open and shut, the two outer folding over the centre when closed. (See LEAVES.)

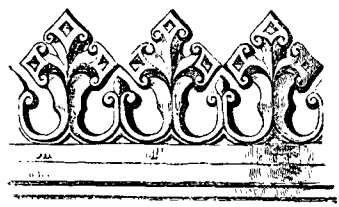
TROCHILUS, a hollow moulding, also called scotia, of constant occurrence in the bases of the classical orders. (See SCOTIA.)

TRUSS, *Ferme*, FR., *Annodato del tetto*, ITAL.: the collection of timbers forming one of the principal supports in a roof, framed together so as to give mutual support to each other, and to prevent any straining or distortion from the superincumbent weight; they are usually placed at regular intervals, and are formed in various ways, according to the size and nature of the roof with which they are connected; diagrams of several of the simplest kind are given in the article on ROOF, and others are shewn in Plates 171—180. In many mediæval roofs the trusses do not occur at intervals supporting purlins on which the rafters rest, but every rafter is trussed with a slight frame-work, usually of the kinds shewn in the diagrams at p. 398, above. The former kind are termed roofs with *principal trusses*, (*Maitresses fermes*, FR.) The latter are *trussed rafter roofs*, of which the nave of Ely cathedral is a very remarkable example. They are very common in smaller churches and in porches. (See Brandon's Open Roofs, and Plate 177.) These *trussed rafters* are sometimes employed in conjunction with *principal trusses*, as in Plates 171, 175. Wooden partitions and other works in carpentry are sometimes strengthened with framed trusses of similar kinds. ANCONES, BRACKETS, and CONSOLES are sometimes called trusses.

TUDOR STYLE: this name is used by some writers on Gothic architecture, but they do not agree in the application of it; it is variously employed to designate the Perpendicular style, throughout its continuance—the latter period of this style—and the mixed style which sprung up on the decline of Gothic architecture, usually called Elizabethan: the term is not very extensively used, and is most commonly understood to mean late Perpendicular work.

TUDOR FLOWER, *Feuille d'Ache*, FR.: a flat flower, or leaf,

placed upright on its stalk, much used in Perpendicular work, especially late in the style, in long suits as a crest, or ornamental finishing, on cornices, &c.; the examples differ considerably in detail, but the general effect does not vary much (S. Mary's, Oxford, Plate 192.)



Tufa, Tuff, Toph, *Tuf*, Fr., *Tufo*, Ital.: a porous stone deposited by calcareous waters[y]; when compact it is called travertine. Much of it is exceedingly light, and resembles petrified sponge; it is extremely durable, and was extensively used by the Romans for the external facing of buildings, as at the theatre at Lillebonne, in Normandy, and the Pharos in Dover castle. In the middle ages it was sometimes used in walls in localities where it could be easily procured[z], as in the churches of Le Bourg d'Un, in Normandy, and Dursley, Gloucestershire; but it was principally employed in vaulting, for which, from its lightness, it was peculiarly suited: Gervase, in his account of the rebuilding of the choir of Canterbury cathedral, after the fire in 1174, describes the vault to be "ex lapide et *tofo levi.*" It is used in the vaulting of the late Norman porch on the north side of the nave of Bredon church, Worcestershire, and in many other buildings. There is also volcanic tufa, consisting of an agglutination of scoriæ, which is a light and durable material, and is used for the same purposes as the calcareous.

[y] Some of the streams in Gloucestershire deposit tufa, and it is there known by the name of *puff-stone*. It is also very common in Derbyshire, and used for building purposes.

[z] Tufa appears to have been imported into the south-eastern counties during the prevalence of the Norman style, as small quantities of it are found in many of the churches, but not in the original position except in work of Norman date; in these districts building stone fit for ashlar-work is scarce, and at that period hardly any of the stone of the country seems to have been used for any purpose but rough-walling; it was requisite therefore to seek a better material elsewhere, and tufa was probably more readily obtained from Normandy than any other suitable stone; Caen stone was considered the best material, even in that age, but it is likely to have been too costly for village churches.

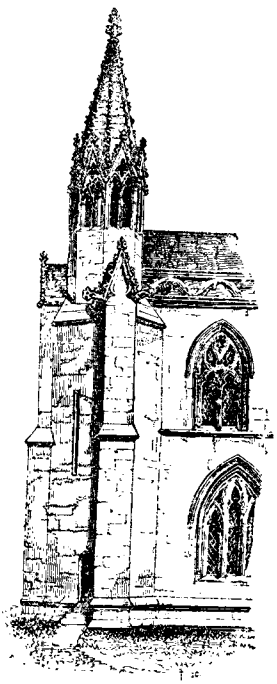
TUN, a term used in some parts of the west of England, for the shaft of a chimney.

TURNPIKE-STAIR, a name sometimes applied to a spiral staircase. (See VICE.)

TURNGRECE, *cochlea*, a winding stair[a].

"There was a dore, so y^t they might go up to the myddest stacion by a *turne-grese*. . . . ." Kings, vi. Coverdale's version.

TURRET, Touret, Turette, *Tourelle*, *Clocheton*[b], FR.: a small tower; the name is also sometimes given to a large pinnacle. Turrets are employed in Gothic architecture for various purposes, and are applied in various ways; they also differ very greatly in their forms, proportions, and decorations: in many cases they are used solely for ornament; they are also often placed at the angles of buildings, especially castles, to increase their strength; occasionally they carry bells, or a clock, but one of the most common uses to which they are applied is to contain spiral staircases; for this purpose they are usually found attached to church towers, forming an external projection, which very frequently terminates considerably below the top of the tower, but in some districts turrets of this kind generally rise above the tower, and are finished with a parapet or a small spire, (see Bishop's Cannings and Versainville, Plate 211, Brislington, Plate 213, and Goring, Plate 215). Turrets of all dates are sometimes per-



Selby, Yorkshire.

[a] Vocabulary XVth century. Roy. MS. 17. c. xvii.

[b] *Clocheton*, FR., is usually limited to the small kind of turret with pyramidal capping, which is employed to *flank* a gable, or an octagonal spire at its base, where it is set upon a square tower. The Gothic gable, flanked by its two pinnacles, is termed in German wimberge, (*guimberge*, FR.,) whether it be triangular or ogee in its outline. The pinnacles are fialen, GER.

fectly plain, and sometimes variously ornamented, according to the character of the prevailing style of architecture, the upper part being the most enriched, and not unfrequently formed of open-work. In the Norman style, the lower part is usually square, and this form is frequently continued to the top, but the upper part is sometimes changed to a polygon or circle; few turrets of this date retain their original terminations, but they appear to have been often finished with low spires, either square, polygonal, or circular, according to the shape of the turret. In the Early English and later styles, they are most usually polygonal, but are sometimes square, and occasionally circular: the upper terminations are very various; in the Early English style, spires prevail, but in the Decorated and Perpendicular not only spires but parapets, either plain, battlemented, panelled or pierced, and pinnacles are used (Plates 214, 215). The peculiar kind of turrets often found attached to small churches and chapels, which have no tower to receive the bells, are described under the term BELL-GABLE.

"It com fro þat *tureile*, þat Richard had doun smyten." Langtoft, 178.

"Item in defectibus duorum *turellorum*."
Tower of London, 9 Edw. III. Bayley's App., vol. i.

"With many a small *turret* hie." Chaucer's Dream, 85.

"Made new towres ryght as any lyne,
Fanes of gold theyr *turrettes* to enlumyne." Lydgate's Boccace, fo. lvj.

TUSCAN ORDER, the simplest of the five orders of classical architecture: it was unknown to the Greeks, and by many is considered only as a Roman variety of the Doric order. The column is usually made seven times the diameter of the lower part of the shaft in height; the entablature is varied both in character and proportion by different authors, but it is always simple and without any enrichment; the capital has a square abacus, with a small projecting fillet on the upper edge; under the abacus is an ovolo and a fillet, with a neck below; the base consists of a square plinth and a large torus (Plate 22); the shaft of the column is never fluted.

TUSSES, *Arrachements, Pierres d'attente, harpes, amorces*, FR., *Morse*, ITAL.: projecting stones left in a wall to which another

building is intended to be added, in order to connect them securely together. The term is not in general use at the present day. They are now called *toothing-stones*.

"And the forsaide Richarde sall putte oute *tusses* for the makyng of a Reuestery."

"And also forsaide Richarde sall schote out *tusses* in the west ende for makyng of a stepill." Cont. for Catterick Ch., pp. 9, 10.

TYLLE-THAKKERS, tilers [c].

TYMBRE, TIMBRE: a herald's term for the crest which in an achievement stands on the top of the helmet, &c. (Glossographia); or on the top of a fumerell, or lantern, on the roof of a hall, &c., or on the finial of a turret.

TYMPANUM: the triangular space between the horizontal and sloping cornices on the front of a pediment in classical architecture; it is often left plain, but is sometimes covered with sculpture. The name is also given to the space included between the lintel of a door and the arch over it. This space is often occupied by sculpture, as at Essendine (Plate 71) and Stoneleigh (Plate 73.) Other examples are shewn in Plate 74. This arrangement is not uncommon in this country in Norman work, and on the continent is to be found in each of the styles; tympanums of this kind are occasionally perfectly plain, but are generally ornamented with carving or sculpture; in continental work the subjects are usually arranged in tiers, one above another, and often embrace a great number of figures. Also when an arch is surmounted by a gable moulding or triangular hoodmould, the space included between the arch and the triangular hoodmould is termed the tympanum of the gable, as at S. Margaret's, Plate 71. In Plate 188 the arches of the sedilia are surmounted by tympanums pierced each by a trefoil. When an arch is surmounted by a square hoodmoulding, the spaces between the arch and hood are termed SPANDRELS.

TYPE: the canopy over a pulpit, according to Nicholson's Dictionary. It seems to have been also employed for the capping

[c] Thatchers with tiles are mentioned in Thoresby's MS. of Corpus Christi play among the trades to take part in the solemnities of Corpus Christi day at Chester, in 1327-8. See Gent's. Mag., Feb., 1784.

or cupola roof of a turret, which resembles the usual form of the pulpit canopy. In the account of the repairs of the White Tower, 23 H. VIII., there are particulars of the repair and construction of "four types on the top of the White Tower with their ordenances about them," which are manifestly the roofs of the four corner turrets, which upon this occasion were "hythened with brycke worke every type a yarde hye," plastered, roughcast, the wood-work reconstructed, and the lead recast. (Bayley's History of the Tower, xix.)

MALANCE: hanging drapery round the edges of the frames of furniture, as the TESTER or SPERVER of a bed, a canopy of state, the ceiling or *majesty* and RATCHEMENTS of an HERSE[d], or the lower frame of a bed or sofa. (See the quotations in the above articles.)

"*Valenzana.* Say or serge for bedcurtains or *valances* for beds. *Valenzana del letto, valences* for beds." Florio, Italian Dict.

VALLEY of a roof. (See HIP.)

VALORING. (See ALORING.)

VAMURE: the walk or gangway on the top of a wall behind the parapet. (See ALURA.)

"the walke under fote called the *vamer* to be repayred with Cane stone by the mason." Repair of the upper part of a wall in the Tower of London, 23 H. VIII. (Bayley's Tower of London, p. xi. &c.[e] ")

"A goodly mount with towers and *vamures* al gilt with all things necessary for a forteresse." Hall's Chronicle, (reprint, p. 723.)

"The *vawmering* of Calder tower is in decay . . . ." "there is a great part of the *vawmer* of the new wall unfinished containing in length 400 feet and in height six feet. . ." Survey of Carlisle castle, temp. Eliz. in Scott's Border Antiq., p. 34.

VANE, *Fane, Girouette,* FR., *Banderuòla,* ITAL., Wetterfahne, GER.: a plate of metal turning on a vertical spindle so as to

[d] The valence of an herse was a mark of dignity. "If he be an Earle he must have a *majeste* and *valence* fringed, and if he be a knight banerett, he may have a *valence* fringed; and a bachellor knight none." MS. Cott. Tib. E. viij. (ap. Strutt. Customs, vol. iii. p. 161.)

[e] In this survey the whole of the curtain walls are separately enumerated and ordered to be repaired in their upper parts, and in the first the *vamer* is mentioned in the words quoted above, in the others the same thing is mentioned under the different phrases, "the walke under foote off the wall," "the walke of the same wall to be pavyd with Cane stone," "the which wall under foote to be pavyde."

shew the direction of the wind, frequently fixed on the tops of spires and pinnacles and other elevated situations; it is often in the form of a cock, and from this circumstance is very commonly called a weather-cock[f]. Vanes were in use in the times of the Saxons[g], and in after ages were very extensively employed: they were sometimes perfectly plain, and sometimes cut into ornamental forms, which were not unfrequently heraldic devices: during the prevalence of the Perpendicular and Elizabethan styles, figures supporting vanes were often placed on the tops of pinnacles, and in other elevated situations; these were usually in the form of small flags, and were sometimes pierced with a representation of some armorial bearing; occasionally the vane was shaped like an heraldic device. In France it appears that it was a privilege of gentility to place vanes upon a mansion, and that the form of the vane varied according to the chivalric rank of the proprietor[h]. (See FANE.)

Stanton Harcourt, Oxon.

"Et in viij lb. et dimidia *laton* emptis pro *fanys* inde fiendis ijs. viij*d*. Et Thomæ Goldsmyth pro factura *de la fanys* xx*d*." Hist. Dunelm. Script. tres, cccxxvj.

"O sterne people, vnsad and vntrue
Aie vndiscrete, and changing as a *fane*." Chaucer, fo. 48.

"The *weathercock* was set upon the broach of Holy-rood-eve (1515), and hallowed with many priests there present, and all the ringing, and also much people there, and all to the pleasure of God. Amen."

Acct. of Louth Steeple, Archæol., vol. x.

[f] Vitruvius (l. 1. c. vi.) describes the octangular tower of Andronicus Cyrrhestes, frequently called The Temple of the Winds, at Athens, to have had a brazen Triton on the top turning upon a pivot, with a wand in his hand, which pointed in the direction from which the wind came.

[g] See an engraving of one of the illuminations in the Benedictional of S. Æthelwold, a manuscript of the latter part of the tenth century: Archæologia, vol. xxiv. Plate 32; but in the original manuscript this has some appearance of being an addition.

[h] "Les créneaux et les tours qui servaient à la défense des châteaux en marquaient la noblesse, et les gentilhommes seuls avaient le privilége de parer de girouettes le faîte de leurs maisons. Ces girouettes étaient en pointe comme les pennons, pour les simples chevaliers, et carrées comme les bannières pour les chevaliers bannerets." Essai sur les Girouettes, Epis, Cretes, &c., par E. de la Quérière, 1846.

VAULT, Volt, Vawte, Vowte, Voult, Volte, *Voûte, Arceau,* FR., *Volta,* ITAL., Gewölbe, Wölbung, GER.: (from the French *voûte.*)

"Arcus lapideos quos vulgo dicimus *voltas.*" MS. ap. Leland. Coll. i. 23.

"*Crepidinem* . . . quæ vulgariter *a volta* dicitur." Matt. Par., 1056.

"Arcum, anglice unum *vowt.*" W. Wyrcestre, 256.

"Longitudo *voltæ frettæ* archuatæ (capellæ B. M. de Radclyff,) &c. . . ." Ib., 271. (See FRET.)

"Item Thomæ Ward operanti super le *Wolte* solarii per vj septimanas xviijs." Account Rolls of Durham, A.D. 1433.

The limits of this work do not admit of more than a very brief notice of the different descriptions of vaulting employed in architecture. The simplest and most ancient kind used over a rectangular area is the cylindrical, called also a barrel, and sometimes wagon vault (*voûte en berceau,* FR.); this springs from the two opposite walls, and presents a uniform concave surface throughout its whole length (Plate 217, fig. 2, and Plate 218, fig. 1). Vaults of this description were used by the Romans, the earliest people by whom vaulting, properly so called, was employed; the Romans also first introduced groining, formed by the intersection of vaults crossing each other at right angles, and some of their constructions of this kind were of very large size. In groined vaults the arches which cross each other do not always correspond in width[i]; in such cases they sometimes spring from the same level, and consequently are of unequal heights; and sometimes the springing of the narrower vault is raised so that the tops are on the same level[k]. Domical, or hemispherical, vaulting over a circular area was likewise practised by the Romans, of which the Pantheon at Rome exhibits a magnificent example 142 feet in diameter. The decorations employed on Roman vaulting consist chiefly of pa-

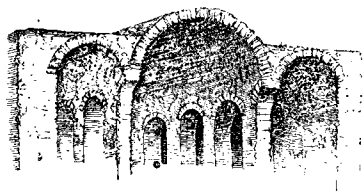
[i] When both the arches of a groined vault are semicircular and of the same span, so that each bay covers an exact square, it is called *Roman vaulting.* (See fig. 1, Plate 217.) At the first introduction of the pointed arch, the vaults in one direction are often pointed, and in the other semicircular, as in fig. 3. Afterwards they are made pointed in both directions, as in fig. 4.

[k] When the side arches do not rise to the same height as the main arch, they are called *Welsh arches,* see fig. 6, Plate 217. When they are narrower than the main arch, and are elevated in the way here spoken of, so as to rise up to the same level, they are said to be *surmounted* or *stilted.* (See p. 40.)

nels, and flat bands of ornament following the curve of the arch; the application of ribs at that period was unknown.

Domical vaulting is often used over polygonal and sometimes over square areas, the plan of the dome consisting of a number of flat sides conformable with the sides of the building on which it is placed. Hemispherical domes are also used over polygonal buildings, and even over square ones, their diameter being made equal to the diagonal of the square on which they are placed; this last mentioned kind of vaulting is considered to be characteristic of the Byzantine school of architecture.

In the Norman style cylindrical or barrel vaulting, as well as groined vaulting, is used: the former of these is either perfectly devoid of ornament, as in the chapel in the White Tower of London, or Sherborne (Plate 218), or it has plain and massive ribs or sub-arches (*Arcs doubleaux*, Fr.) at intervals, following the direction of the curve of the arch, as in the vaults of the Norman episcopal palace at Norwich[l]. In groined vaulting the cross-vaults are not unfrequently surmounted, or stilted, when they are of narrower span than the main vault, though sometimes, in such cases, they are both made to spring from the same level; but in general the parts of the building are so arranged that both vaults are of nearly or quite the same breadth. In the early examples there are usually no ribs except the transverse, which are often perfectly plain and very massive, and even these are not always found (Plate 218, fig. 2): but the later specimens commonly have diagonal ribs on the groins, and both these and the transverse ribs are often enriched with mouldings, zigzags, and other ornaments[m]. (Plate 219, fig. 2.) In the Early

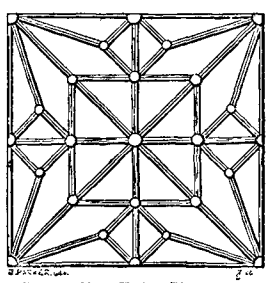


White Tower, London.

[l] These occupy the position of the transverse ribs in a groined vault.

[m] In late Norman work the vaulting is sometimes formed of ashlar work, generally coarsely dressed, but during the earlier period of the style it is usually, if not always, of rubble; this was constructed upon centering, formed of boards covered with a coat of coarse plaster, which remained adhering to the surface

English style, when the use of the pointed arch was permanently established, the same form was also given to the vaulting; and ribbed vaults at this period were universally adopted, to the exclusion of the simple groins. Longitudinal and transverse ribs are now often placed at the apex of the main and cross vaults[n], as at Westminster (Plate 220). These are termed ridge ribs, to distinguish them from the groin ribs; in some examples they are omitted, as at Salisbury, (Plate 220). Additional or intermediate ribs are sometimes introduced between the diagonals and transverse ribs, (Plate 220, fig. 2). In some buildings in this country, and in many on the continent, the vaulting is constructed with the main vault double the width of the cross-vaults, with the diagonal ribs embracing two bays or compartments of the cross-vaults, as in the choir of Canterbury cathedral[o] (Plate 219). Surmounting, or stilting, in the manner before alluded to, is common in this style; and several different varieties of construction are found, but they do not in general very materially affect the appearance of the vaulting. Decorated vaults for the most part differ but little from those of the preceding style: the longitudinal and transverse ridge-ribs are occasionally, but not often, omitted, and the number of those on the surface of the vaulting is sometimes increased; and in some examples ribs are introduced crossing the vaults in directions opposite to their curves, so as to form in some degree an appearance of net-work upon them. Ample details of this class of vaults will be found in a paper by Professor Willis, on the Vaults of the Middle



Plan of a Lierne Vault at Ricquise, near Abbeville.

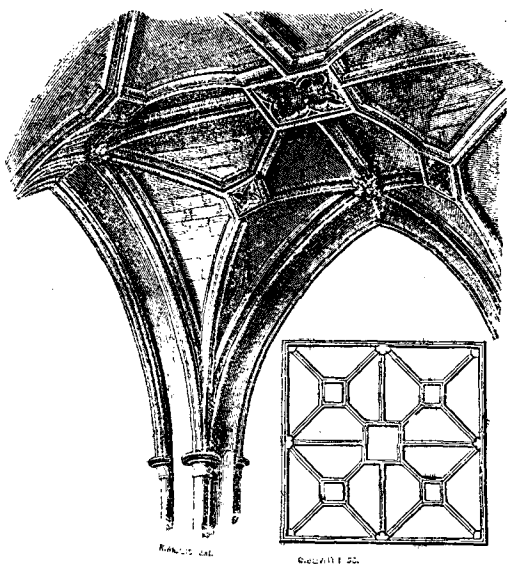
of the vault when the centering was removed, and may often be seen still retaining the impressions of the boards, where the finer coat of plaster with which it was covered has fallen off.

[n] (See RIB.)

[o] Dr. Whewell has proposed the terms *quadripartite*, *quinquepartite*, *sexpartite*, *octopartite*, &c., for groined vaulting, according as it may consist of four, five, six, or eight intersecting vaults, with the ribs on their groins converging to a common centre. Fig. 5 is an example of a sexpartite vault, as at Canterbury, (Plate 219.)

Ages[p]. The short ribs which connect the bosses and intersections of the principal ribs and ridge-ribs, but which do not themselves either spring from an impost or occupy the ridge, are termed *liernes*, and the vaults in which they occur, *lierne vaults*. Examples of such vaults are at Winchester, nave and porch (Plate 165, fig. 2); Ely, choir; Canterbury, nave and cloister; Gloucester, presbytery and transepts; Bristol cathedral (Plate 221), Redcliffe church (Plate 222); S. George's chapel, Windsor.

In the Perpendicular style the general construction is much the same as in the Decorated, but the ribs are often more numerous, and pendants are not uncommon. Towards the latter



Lierne Vault, South Porch, Hereford Cathedral.

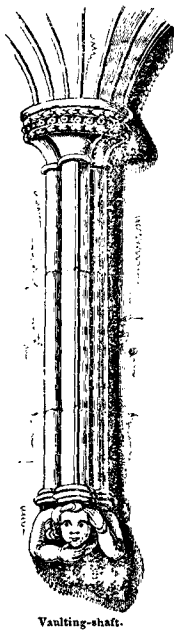
part of this style fan-tracery vaulting was introduced[q]; this has no groins, but the pendentives are circular on the plan, and the ribs have all the same curve, resembling inverted curvilinear conoids, and are generally covered with ribs and tracery branch-

[p] Transact. of the Institute of British Architects, 1842.

[q] This beautiful kind of vaulting appears to be confined exclusively to England.

ing out equally all round them; the middle of the upper part of the vault, between the pendentives, is usually domical in construction, and frequently has a pendant in the centre of each compartment[r] (Plate 222, fig. 2).

VAULTING-SHAFT: a shaft, small column, or pillar, which supports the ribs of a vault. Shafts of this kind sometimes rise from the floor, and sometimes from the capital of a larger pillar, or from a corbel or other projection. Such are termed in France PERCHES.



Vaulting-shaft.

VENT, in an embattled wall, is either the CRENEL or the LOOP-HOLE, for its exact meaning is somewhat ambiguous.

In the specifications of works at the Tower of London, 23 H. VIII., the walls are ordered to be "embattylled, garytted, tabled, *ventyd*, *lopyd*, copyd and crestyde" with Caen stone." (Bayley's Tower, p. xi.) "Also fynnyshed and made the *vents* of brycks of the White Tower."

(Ib., p. xvii.

"Kernellare, which latter word being made Latine out of the French *charneaux*, signifieth that indented form of the top of a wall which hath *Vent and Creast*, commonly called embatteling, because it was very serviceable in fight to the defendant within who might at the *loops* (or lower places) annoy the enemie and might withal shroud himself under the higher parts as under the favour of a shield."

Lambard's Perambulation of Kent, corrected and enlarged, 1656 (p. 463).

The above phrase may be compared with Dr. Plot's "*loop and crest* like the battlement of a tower." (Staffordshire, p. 381.)

VERGE, a mediæval term sometimes applied to the shaft of a column, or to a small ornamental shaft in Gothic architecture. The shaft of a classical column also is termed the "*verge* de la colonne," by some of the early French writers, as Bullant and Mauclerc.

"the fresh embowing with *verges* right as lynes." Lydgate's Troy.

[r] For further information on the subject of vaulting, see Ware's Tracts on Vaults and Bridges, or his Observations on Vaults, Archæol., vol. xvii.; Professor Willis's Architecture of the Middle Ages, and Vaults of the Middle Ages; Dr. Whewell's Notes on German Churches; Mr. Saunder's Observations on Gothic Architecture, Archæol., vol. xvii.

VERGE-BOARD. (See BARGE-BOARD.)

VESICA PISCIS, *Amande mystique*, FR.: a name applied by Albert Durer to a pointed oval figure, formed by two equal circles, cutting each other in their centres, which is a very common form given to the *aureole*, or *glory*, by which the representations of each of the three Persons of the Holy Trinity and the Blessed Virgin are surrounded in the paintings or sculptures of the middle ages. It has been conjectured that it was adopted from the idea that this figure is symbolical, and significant of the Greek word ἰχθυς (a fish), which contains the initial letters of the name and titles of the Saviour; this form, however, is by no means always given to the aureole, and the idea of any peculiar symbolical meaning being attached to it appears to have been adopted almost exclusively by English antiquaries[s]. This form is sometimes found in panels, windows, and other architectural features, (Plate 260,) and is extremely common in mediæval seals, especially those of bishops and monastic establishments.

Ely Cathedral.

VESTIBULE, *Vestibule*, FR., *Vestibolo*, ITAL., Vorsaal, GER.: a word of disputed derivation: a hall or ante-chamber next to the entrance, from which doors open to the various rooms or passages of a house. This is the Vitruvian and the modern sense, but the latter also includes any lobby, porch, or ante-room, through which a larger apartment or a house &c. is entered. *Vestibulum* in mediæval Latin is also used for the *vestiarium* or *vestry*.

[s] Dureri Inst. Geom., lib. ii. p. 56. The late Rev. T. Kerrick adopted the theory that in this figure might be found the principle of proportion observed by the mediæval architects. See Archæol., vol. xvi. p. 292, and his extensive collections of diagrams, now in the British Museum, Add. MSS. 6738, 6740, 6745. The representation of a fish is found on some of the tombs of the early Christians discovered in the catacombs at Rome, which some antiquaries have regarded as a Christian symbol, while others have considered it as intended merely to signify that the deceased was a fisherman.

VESTRY, *Revestry*: a room attached to the choir of a church, sometimes called the SACRISTY, in which the sacred vessels and vestments were kept, and where the priest put on his robes. In ordinary parish churches it was usually an adjunct on one side of the choir, but was sometimes at the east end, behind the altar, either within the main walls of the building, as at South Petherton, Somersetshire, and Arundel, Sussex, or forming a projection beyond them, as at Hawkhurst, Kent, Crewkerne, Somersetshire, and many other places. (See SACRISTY, and Plate 223.)

"Lego capitulo Ebor. cistam meam ferream quæ jam stat in *revestiario* ecclesiæ Ebor." Test. Hen. de Ingelby, 1375. Test. Ebor. 94.

"And the forsaide Richarde sall putte oute tusses for the makyng of a *Reuestery*." Cont. for Catterick Church, 9.

"On the South Syde of the same Churche ys the *Vestrye* well covered with lead." Survey of Bridlington Priory, 32nd Hen. VIII. Archæol., vol. xix. p. 272.

"Item, an old cofer, in the *vestry*, sold to Jamys Clement, ij*s.* viij*d.*" Letters relating to the Suppression of Monasteries, 269.

VETHYM, *Vathym, Fethym*, a fathom; a measure of six feet.

"Ascensus .... secundum racionem altitudinis 20 brachiorum, anglice a *vathym*, computabitur in altitudine ascensus 124 gressus vel circa"—"brachium continet 6 pedes." Will. Worcester, pp. 186, 189.

VIGNETTE, *Vinette*: a running ornament consisting of leaves and tendrils, such as is frequently carved in the hollow mouldings, or CASEMENTS in Gothic architecture, especially in the Decorated and Perpendicular styles.

"*Vinettes* ronning in casementes." Lydgate's Boke of Troye.

VISE, *Vice, Vys, Vis, Escalier à vis*, FR.: a spiral staircase, the steps of which wind round a perpendicular shaft or pillar, called the newel. The majority of ancient church towers are provided with staircases of this kind, and they are to be found in various situations in most middle-age buildings. During the prevalence of the Norman style, the steps were formed of small stones supported on a continuous spiral vault, reaching the whole height of the stairs, one side of which rested on the

NEWEL and the other on the main wall; subsequently to this period the steps were each made of a single stone, one end of which was inserted into the main wall, and the other rested upon and formed part of the newel.

"Vyce, rownde grece, or steyer; *coclea*." Prompt. Parv.

"turresque et *cocleæ* in fronte ecclesie." Ann de Thorneia. monast. 2. p. 611.

"Vyce, a tournyng stayre, *vis*." Palsgrave.

"Et fiet unum ascensorium, vocatum *vys*, in campanili propinquiori Dormitorio prædicto." Cont. for Durham Dorm., 1401. Hist. Dunelm. Scrip. tres, clxxxviij.

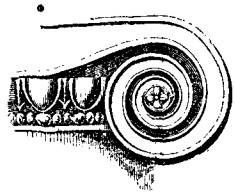
"And in the said stepill shall be a *Vice* towrnyng, serving till the said Body, Isles, and Qwere." Cont. for Fotheringhay Church, 28.

"The *vyces* of the same tower to be repayred all w^t^ Cane stone."

Survey of the Tower of London, 23rd Hen. VIII. Bayley's Hist. of the Tower. vol. i. Append.

VITRUVIAN SCROLL, a name given to a peculiar pattern of scroll-work, consisting of convolved undulations, used in classical architecture.

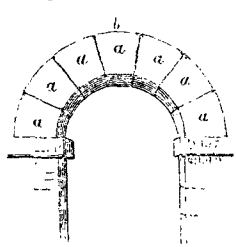
VOLUTE, *Volute*, FR., *Voluta*, ITAL., Schnecke, Schnörkel, GER.: a spiral scroll forming the principal characteristic of the Ionic capital. Volutes are also used on the capitals of the Corinthian and Composite orders. (See IONIC, CORINTHIAN, and COMPOSITE ORDERS.)



UNDER-CROFT, a subterranean chapel or apartment. At Hereford, in the cloisters, there is a place called the Mary-croft.

VOMITORIA, the principal entrances of an amphitheatre.

VOUSSOIR, *Voussoir, Claveau*, FR., *Peduccio, Chiave*, ITAL., Wölbstein, GER.: the wedge-shaped stones (or other material) with which an arch is constructed, *a, a, a;* the upper one, namely *b*, at the crown of the arch is termed the KEY-STONE.



"In 120 ped. de *vousoirs* empt.' pret ped. 4d."

Ely Sacrist Roll, 33 E. III.

"Item, de *vowcers* xliij ped. pr' ped. vj.d. xxj. s. vj.d."

Accounts of Norwich Cloister, A.D. 1411.

The lowest voussoir, or that which is placed immediately above

the impost, is termed SPRINGER, or springing stone (*coussinet* and *sommier* in French).

VOUSSURE, *Vesure, Fousure, Voussure,* FR.: a vault. (See REAR-VAULT.)

"....fecit dealbare *volsuras* in retro choro." Swapham Peterboro' chron., p. 107.

"Expended in the repair of the king's chapel, viz. in the repair of the floor above the upper *vesura* of the same chapel, the twenty-two large pieces of timber with which he stands charged."

"And in the same works of the said chapel, as well in the *vesura* as in the repair of the floor of the said chapel, in which the arches and key-stones of the same *vousure* are strengthened, the said twenty-nine courbes."

"And in the making of the said *vesura* of the upper chapel, several pieces of carpenter's timber for the *vousura,* which were estimated at about two hundred feet." Accounts of S. Stephen's Chapel, Westminster, 19th and 20th Edw. III., Smith, p. 208.

WAINSCOT, *Lambris, Boiserie,* FR.: this term originally seems to have implied rough planks of oak timber, and subsequently to have been given to wooden panelling, to which they were converted, for lining the inner walls of houses and churches[t]. It was very extensively employed during the reigns of Queen Elizabeth and James I., and for a long period afterwards[u]. The name has long ceased to be confined to *oak* panelling. (See CEILING, and SEELING.)

Opus intestinum. "Lambriz. Wainscot or *seeling* worke, joined worke, or worke made of piles and posts." Higins, Nomencl. 198.

WALL-PLATE. (See PLATE and ROOF.)

WARD, a court of a castle, surrounding the keep, called also a bailey. (See BAILEY.)

"Item in defectibus trium stabular pro opere tegulariorum infra interiorem *wardam* et extra." Return of the state of the Tower, 9 E. III. Bayley, App., vol. i.

[t] Its derivation is uncertain; some suppose it to have been taken from the Dutch waege-schot, in reference to the waving veins of the material. Bishop Kennet derives the term from Ger. Wandschotten; Teut. wand, a wall; schotten, to cover.

[u] Wainscot is mentioned not unfrequently in documents of the fifteenth century, and occasionally in those of earlier date; some of these entries imply rough unwrought boards. Thomas de Malton, in his will, dated 1400, bequeaths "omnes lez waynescots" to the fabric of the conventual church of Hautemprize. (Test. Ebor. 267.)

"Longitudo de le utter *ward* castri a media porta et nuper separata ab interiori *warda* capellæ principali aulæ camera, continet 160 gressus."

Will. Worcester, 270.

WATER-TABLE, a horizontal set-off in a wall, sloped on the top, to throw off the wet.

WEATHERCOCK. (See VANE.)

WEATHERING, a slight inclination given to horizontal surfaces, especially in masonry, to prevent water from lodging on them.

WEEPERS, also called mourners. Statues in attitudes of mourning often placed in niches round altar-tombs, as on that of Richard earl of Warwick, in the Beauchamp chapel at Warwick.

"Will. Austen .... covenanteth .... to cast, work, and perfectly to make of the finest latten to be gilded that may be found xiv images embossed of lords and ladyes in divers vestures, called *weepers*, to stand in housings made about the tombe."—"The said Bartholomew (Lambespring, Dutchman) and Will. Austen .... do covenant to pullish and repare xxxij images of latten, lately made by the said Will. Austen for the tombe, viz. xvij images of angells, and xiv. images of *mourners*." Cont. for Monument of Richard earl of Warwick.

WHEELERS and KNEELERS. Randle Holmes describes a battlement as made with *wheelers* and *kneelers*.

"A *wheeler* are wrought stones that lye levell and streight, yet make outward angles when other stones are ioyned to them....A *kneeler*, are stones that stand upright, that makes a square, outward above, and inward below."

Acad. of Armory, iii. 472.

WICKET, *Guichet*[x], FR., *Wichet*, DUTCH, *Sportello*, ITAL., Thur mit einem Flügel, GER.: a small door formed in a larger one, to admit of ingress and egress, without opening the whole.

WIND-BEAM, Sturmband, GER.: a cross-beam used in the principals of many ancient roofs, occupying the situation of the collar in modern king-post roofs. (See ROOF.) Higins applies it to the ridge-piece of a roof.

"Columen. *Vitr. Summum tignum tecti, quod à fastigio in longum pervadit.* The *windbeam* or principall post, prop or stay of the house."

Higins' Nom., p. 208.

WINDOW, *Fenêtre*, FR., *Finestra*, ITAL., Fenſter, Beleuchtung, GER.: the windows employed in classical and Italian architec-

[x] *Visière*, FR., a small wicket in a door used for the mere purpose of reconnoitring.

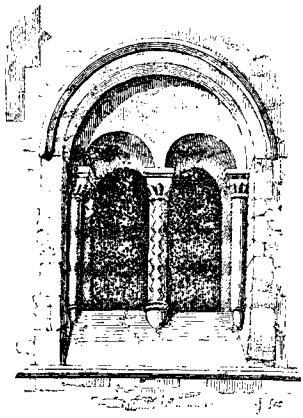
ture are usually rectangular openings without any internal splay, with architraves and other ornaments on the exterior, very similar to those of the doorways, but sometimes they have arched heads; and occasionally small circular and semicircular windows are used. In modern buildings, windows called Venetian windows, are sometimes introduced; they are of large size, divided by columns, or piers resembling pilasters, into three lights, the middle one of which is usually wider than the others, and is sometimes arched; in the arrangement and character of their ornaments they resemble the windows used in classical architecture.

In mediæval architecture the windows vary most materially in the several styles. In the class of buildings spoken of in the article on Saxon architecture they are generally small, and when in situations to require glazing have often a large splay both externally and internally, as at the churches of Clapham, Bedfordshire, Woodstone, Huntingdonshire, and Caversfield, Buckinghamshire (Plate 224); but sometimes the inside only is splayed, and the external angle of the jamb merely chamfered, as at Daglingworth, Gloucestershire, or the jamb is left square, as at Brixworth, Northamptonshire (Pl. 224). In church towers and situations where glazing is not necessary, they are frequently of two or more lights divided by small pillars, or piers, usually resembling balusters, with the jambs constructed without any splay either internally or externally. The heads of the windows in this style are formed of semicircular arches or of long stones placed on end upon the imposts and leaning against each other at the top, so as to form a triangle. (Plate 228.)

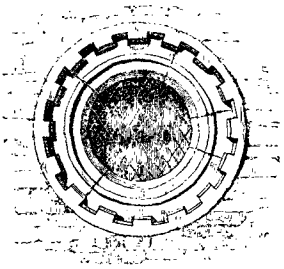
In buildings of the early Norman style the windows are generally of rather small proportions, but in those of later date they are often of considerable size: the most ancient examples are usually very little ornamented, having only a small chamfer or a plain shallow recess round them externally, and a large splay within[y], but sometimes there is a small shaft on each side in the external recess, and a hood-moulding over the arch

[y] In the Norman, and all the subsequent styles except the latest, the glass is placed much nearer to the outside of the wall than the inside.

(Sandford, Plate 224); this mode of decoration prevails throughout the style, and is made to produce a bold and rich effect by the introduction of mouldings and other ornaments in the arch, and sometimes in the jambs, the number of shafts also is sometimes increased; the richest examples are met with in buildings of late date, although numerous specimens remain of all periods, up to the very end of the style, which are perfectly plain or have only a few simple mouldings on the outside. There are some Norman windows divided by shafts, or small piers, into two or more lights; these are often placed in shallow recesses with arched heads, embracing the whole breadth of the window; they are found principally in towers and in situations where glazing is not required (Tewkesbury, Plate 214). A few examples of circular windows of this style remain, as in the eastern transept of Canterbury cathedral, and the clerestory of the nave of Southwell minster, and another has existed at the west end of Iffley church[z], Oxfordshire, neither of these appears ever to have had mullions or tracery of any kind, but other specimens at the churches of Barfrestone and Patricksbourne, Kent, and at the Temple church, London, which are of later date, and partake in some degree of the Early English style, are divided by small shafts, or mullions, arranged like the spokes of a wheel (Plate 262). The insides of the windows of this period, except



Bucknell, Oxon.

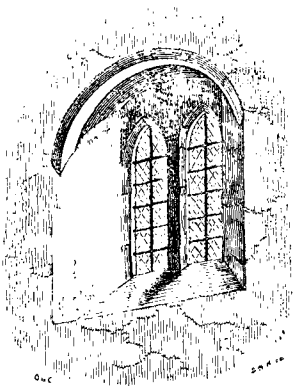


Lambourne, Berks.

[z] The existing remains of the inner mouldings of this window agree with the corresponding mouldings of the original side windows of the nave, from whence it may be concluded that the whole suit was the same to both, and in that case the opening of the round window must have been too small to admit of any kind of tracery.

those in belfries and in other situations where they are not intended to be glazed, are almost invariably splayed and are frequently without any kind of ornament; when decorations are used they are similar both in character and mode of application to those of the exterior, though generally inferior to them in richness and amount. The proportions of the openings are very various throughout the existence of the Norman style, but the most elongated specimens are usually late. They are sometimes placed in pairs, and occasionally in triplets, towards the end of the style, so close to each other that the space between the internal splays is not more than sufficient to receive the decorations with which the windows are surrounded, but mullions are not used. (Plates 229, 230.)

In the Early English style[a], the proportions of windows vary very greatly, but the majority of them are long and narrow; they are used singly, or combined in groups of two, three, five, and seven; when grouped in this manner, they are not unfrequently placed so near to each other that the stone-work between them is reduced to a real mullion[b], and in such cases they are generally surmounted by a large arch embracing the whole number of lights[c] (Warmington, Plate 238); but in the majority of examples the spaces between the windows are more



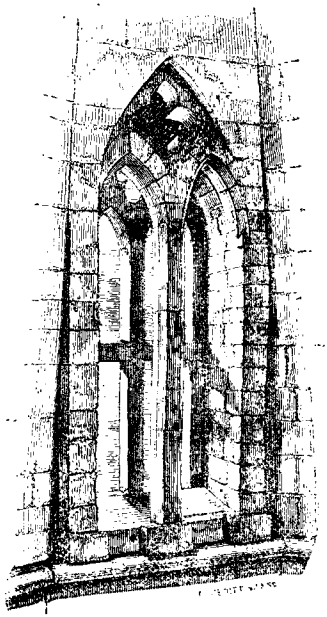
Barton Stacey, Wiltshire.

[a] For examples of Early English windows, see Plates 226, 227, 229—231, 233, 237, 238, 255, 260, 263.

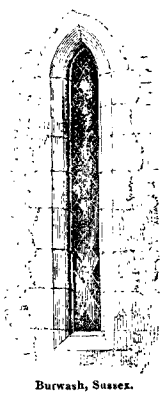
[b] In some examples the mullions are not large enough to receive the whole of the mouldings of the jambs; in such cases the outer ones, which the mullions will not admit, are usually formed into a large arch, spanning the whole group of windows, as noticed in the text, but sometimes they follow the heads of the separate lights till they unite in a point above each mullion. Specimens of this construction exist at the church of West Clandon, Surrey, and the old Lady Chapel, Bristol cathedral: in such instances the face of the mullions necessarily stands back from the face of the wall. From a similar cause a trefoil arch is formed over a group of two lancet-windows surmounted by a circle in the church of Louviers in Normandy. See p. 382.

[c] This arch is sometimes only formed by a hood-moulding.

considerable, except in those of late date, many of which are separated by mullions, and have the tympanum space between the heads of the lights and the arch over them pierced with circles, quatrefoils, or other openings[d], producing very much the effect of the windows of the succeeding style (Plate 230, 231, Salisbury, Plate 237, Wimborne, Plate 238.) In belfries, spires, &c., where glazing is unnecessary, two or more openings, separated by small shafts, placed under one arch, are not uncommon, as at Amesbury, Wiltshire[e]. (S. Giles's and Cotterstock, Plates 230, 231.) A very prevalent mode of ornamenting the windows of this style, especially on the insides, is with small shafts, which are usually detached from the other stonework, and stand quite free; they are often made of a finer material than the rest of the window, and polished. The amount of decoration employed is very various; many examples are perfectly plain within, and have only a single or double chamfer, or small splay, externally (Witney, Plate 226); others, when equally plain on the exterior, have shafts and mouldings within; some again have the interior and exterior equally enriched, and some have the greatest amount of decoration externally, but in general, when there is any difference, the inside is the most highly



Oxford Cathedral Spire.



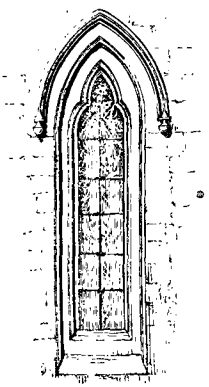
Burwash, Sussex.

[d] These piercings are sometimes formed when there is no arch rising over them, they constitute *plate-tracery*. (See TRACERY.)

[e] This window is in the gable of a chapel on the east side of the south transept, it opens into the roof, and appears only to have been for the admission of air, as no room has been found in the roof.

ornamented[f], except in tower windows. The jambs are always splayed on the inside, and the inner or ESCOINSON[g] arch is most commonly unconformable to that over the actual opening of the window, springing usually from a lower level; this arch, even when the jambs are perfectly plain, has a chamfer on the inner edge, or a small suit of mouldings, which generally project below the soffit, and either die into the jambs, or rest upon a corbel on each side. A few examples have the heads of the openings formed of trefoil or cinquefoil arches, as at Sturrey, Kent, and, occasionally, in those of late date they are feathered. There are various beautiful specimens remaining of circular windows of this style, as at the cathedrals of York and Lincoln, and Beverley minster (Plate 263); there are also fine examples of the same date in many of the French churches, as at the cathedrals of Laon and Chartres; they are filled with tracery formed of small shafts radiating from the centre, and sustaining small arches, or with circles, trefoils, &c. Triangular, square, and other shaped windows are also occasionally to be met with[h], but they are usually small, and in the subordinate parts of buildings, as at York minster. (Plates 255, 260.)

Amesbury, Wilts.



Stanton S. John's, Oxon.

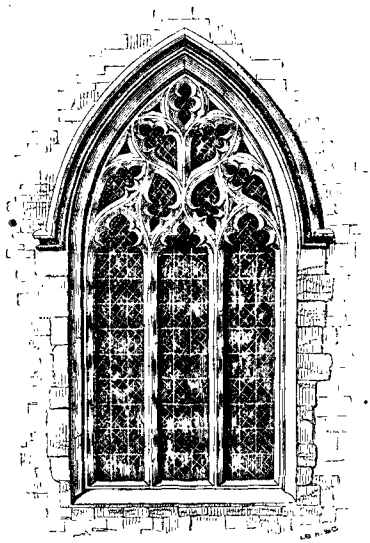
IN THE DECORATED STYLE the windows are enlarged and divided by mullions into separate lights, and have the heads filled

When the mouldings are not spread over the whole breadth of the inside jambs they are usually almost confined to the inner angles. In some examples, the insides of the windows are ornamented with small shafts supporting light open stone-work, entirely detached from that which receives the glazing, which has a very beautiful effect, as a Stone church, Kent (Plate 231).

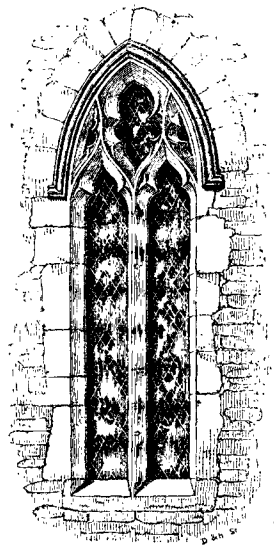
[f] See REAR VAULT and ESCOINSON. For examples of Decorated windows, see Plates 227, 234—236, 239—251, 256—261, 264.

[h] These, as well as many small circular windows, are usually either quite plain or only foliated, without tracery.

with TRACERY[1], the arrangements of which have been sufficiently described under that article. The heads of the windows in this style are of various forms, the most prevalent are two-centred pointed arches of different proportions, but besides these, segmental arches, both plain and pointed, are used (Plate 256, figs. 2 and 4), and ogees (Plates 236, fig. 1, 244, fig. 1, 246, fig. 2,



S. Peter's, Oxford.



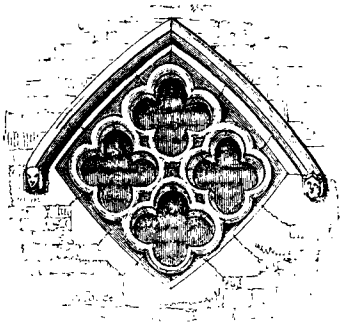
S. Michael's, Oxford

247, fig. 3); square heads are also common (Plates 256, 257, 259, fig. 2). The inner or escoinson arch is very frequently of a different shape and proportions from that over the tracery, and, even when the inner jambs are perfectly plain, is generally chamfered or moulded in the same manner as the corresponding arches in the Early English style (Plates 243, figs. 1 and 2, 246, fig. 3, 257, fig. 4). Many Decorated windows which have elaborate tracery are almost destitute of mouldings; the mullions are often only splayed, and the jambs pro-

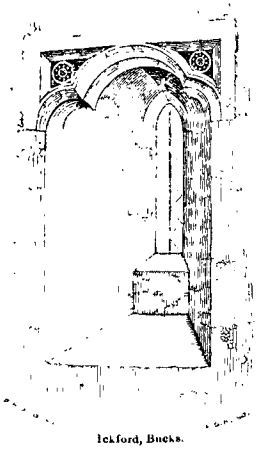
Preston, Kent.

[1] One-light windows are by no means unusual in this and in the Perpendicular style, some of which are of long and narrow proportions, but the mouldings and details generally mark their dates very clearly. (See Plate 227.)

vided with one or two additional mouldings of the simplest character[k]; but in enriched buildings there are generally several *subordinations* of mullions, and the jambs are filled with a



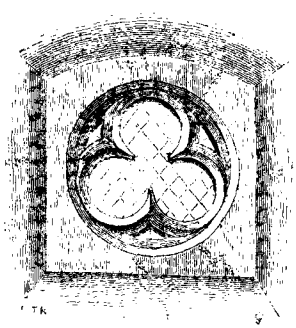
Whitby, Yorkshire.



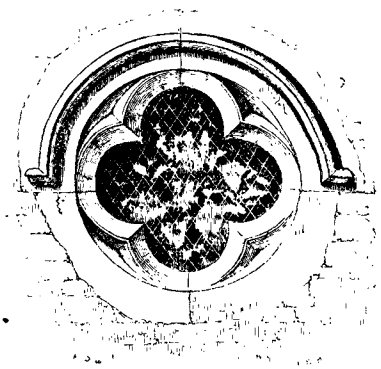
Ickford, Bucks.

variety of mouldings; in common with those of the preceding and following styles, they are always splayed in the inside. (See TRACERY.) There are some circular windows of this date, of which a magnificent example remains at Lincoln cathedral (Plates 264, 261); squares, triangles and other unusual forms, are also occasionally to be met with, but they are generally small. (Plates 256, 257, 260.)

The clerestory windows of the Decorated style are frequently



Great Casterton, Rutland.

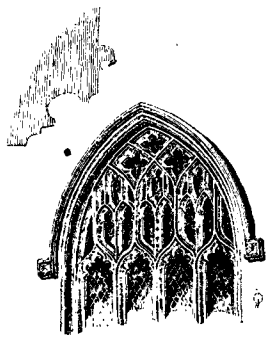


Walsingham, Norfolk.

[k] In some examples, particularly in districts where stone is scarce, the outer face of the mullions is set flush with the face of the wall, consequently the jambs have no additional moulding.

small trefoils or quatrefoils or spherical triangles. (See CLERESTORY.)

The principal differences between the windows of the PERPENDICULAR and the preceding style, consist in the altered arrangement of the TRACERY, the frequent introduction of TRANSOMS, and the shapes of the heads, which are very often formed of four-centred arches, and ogees are nearly or quite disused; in other respects they do not differ materially, although the character of the mouldings becomes changed, and some of the subordinate parts are modified, as the style gradually emerges from the Decorated. Small circles, quatrefoils, and squares are not very unusual, but no examples of large windows of these shapes can be referred to, except those in the transepts of Westminster abbey[l], and these are insertions into earlier work, which would not well admit of any other form. (For examples of Perpendicular windows see Plates 227, 236, fig. 4, 252—254, 258, 259.) As the Perpendicular style becomes debased, the heads of the windows grow gradually flatter, until they cease to be arched, and the opening is divided by the mullions into plain rectangular lights[m]; this kind of window prevails in buildings of the time of Queen Elizabeth and King James I., and is found in work of the time of James II. and even later, until superseded by the modern sash window.



Clevedon, Somersetshire.

There is a very remarkable window found in a great number of churches, termed a LOW SIDE WINDOW, which see.

[l] These are square windows comprising circles, with the tracery arranged to suit the latter figure. There are many windows in the churches on the continent, especially at the ends of the transepts and nave, which have large circles in the heads, formed by a preponderating mullion, to which the general arrangement of the tracery is adapted, so that at first sight they are often mistaken for circular windows.

[m] There are a few exceptions to this rule, with the tops of the lights arched, but they are very rarely feathered. There may also be a few examples of windows of this date with arched heads.

In some churches windows are to be found at the eastern ends of the sides of the nave, placed nearer to the floor than the other windows, and sometimes of smaller size than the rest, as at Cuddesden and Bucknell, Oxfordshire; they appear to be quite distinct from the low side windows, and possibly were intended to serve as SQUINTS to allow worshippers in the churchyard to see an altar or some particular image within the building[n].

The foregoing observations relate principally to church windows, with which those of domestic buildings, in most respects, agree, although the interposition of a floor not unfrequently causes square-headed openings to be employed at a period when they are rare in ecclesiastical buildings, as at Moyes's hall, Bury S. Edmund's, which is very late Norman work. Another peculiarity in the windows of domestic buildings is, that the cavity on the inside of the wall, instead of terminating at the sill, is continued as a recess down to within one or two steps of the floor, and a stone seat is formed within it against each jamb (see BAY-STALL); this is a feature found at Moyes's hall, and is common till a very late period. Windows which have mullions and tracery, especially those with transoms, often have such parts of the tracery as come against the casements formed only on the outside, the principal mullions alone being continued through the whole thickness of the window to form the rebates of the casements, which, when closed, shut against the tracery. BAY WINDOWS, which abound in domestic halls of Perpendicular date, will be found described in that article and in ORIEL; further information on the subject of windows may also be collected from the articles on each of the styles of mediæval architecture, Saxon, Norman, Early English, Decorated, Perpendicular, and Flamboyant, and from those on Escoinson, Mullion, Orb, Rear-

[n] In Sende church, Surrey, there is a low side window in the usual situation on the south side of the chancel, and others of very similar character, but of two lights, at the eastern end of both sides of the nave. It is not improbable that these two windows may belong to this class, as there appear originally to have been altars at the east end of the nave, on each side of the chancel-arch.

vault, Tracery, and Transom; and the subject of painted glass will be found under GLAZING.

WINGS of a moulding. (See FILLET.)

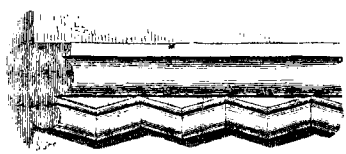
XYSTUS, *Xyste*, FR.: this name was applied by the Greeks to a covered portico attached to a gymnasium in which the athletes exercised during the winter, and by the Romans to an open portico or walk round a garden, court, &c.

YARD, Yerde: this name was sometimes given formerly to long pieces of timber, such as rafters, &c.

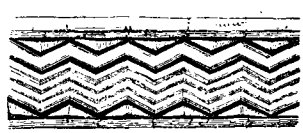
"Item, the *yerdys* called sparres of the halle ryalle contenyth yn length about 45 fete of hole pece." Will. Wor., 260.

YMAGE, Ymagerie, Ymageour. (See IMAGE.)

ZIG-ZAG, a decoration peculiar to the Norman style of architecture, consisting of mouldings running in zig-zag lines: very considerable variety is given to this class of ornaments by changing the arrangement of the different suits of mouldings, and by turning the points of the zig-zags in different directions (Plates 114, 120); in some examples the prominent parts stand out quite free, and are entirely detached from the wall, as at Cuddesden church, Oxfordshire, and S. Joseph's chapel, Glastonbury abbey[o]. This kind of decoration is not found in buildings of the earliest Norman work, but in the more advanced specimens it is most abundantly employed about the doorways[p], windows[q],



Peterborough Cathedral.



Iffley, Oxon.

[o] These are of very late date, approaching to the Early English style.

[p] Essendine, Plate 71; S. Ebbe's and Iffley, Plate 72; Middleton, Plate 74; Kirkham, Newington, and Cuddesden, Plate 75.

[q] Devizes and S. Cross, Plate 225; Sutton, Plate 229.

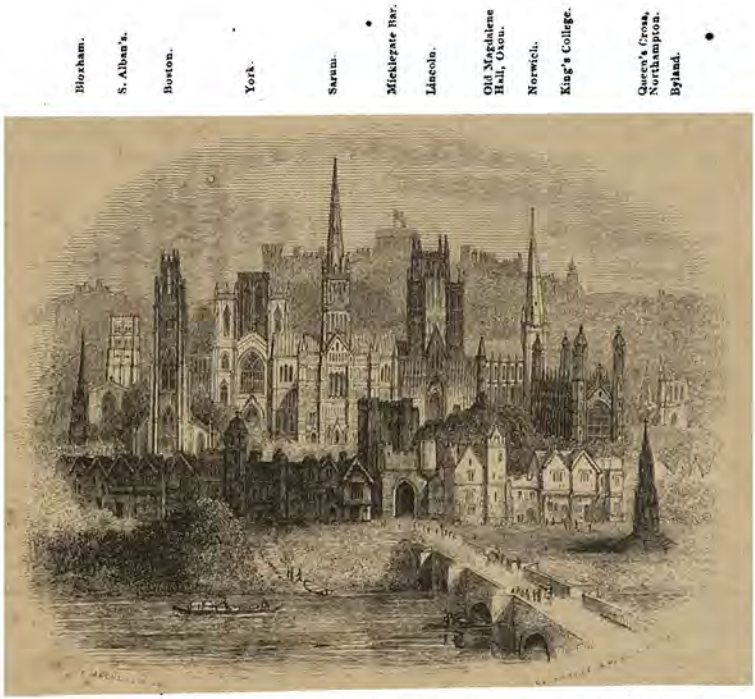
arches[r], &c.; examples are to be found in most churches of the Norman style[s].

ZOCLE. (See SOCLE.)

ZOPHORUS: the Vitruvian name for the FRIEZE in classical architecture.

[r] Devizes, Plate 6; S. Bartholomew, Plate 7; Stoneleigh, Plate 8; S. Mary, Leicester, Plate 187; Durham, Plate 16; Canterbury, Plate 28.

[s] Although zig-zags are sometimes found in connection with pointed arches, it is only in cases in which the work is in a state of transition from the Norman to the succeeding style, as at Stoneleigh, Plate 8. It is remarkable that although this ornament is peculiar to the Norman style of architecture, it is used with far greater profusion in this country than in Normandy.



This cut is presented to the work by the Artists, the Drawing by Mr. Mackenzie, the Engraving by Messrs. De la Motte and Heaviside.

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It is unnecessary to give a complete list of the authorities cited in the above pages, for in most instances the reference at the foot of the citation supplies all the information required. But for the sake of conciseness some documents have been quoted without distinctly mentioning the collections or volumes in which they are to be found, and the following memoranda may be useful in such cases. By *Ducange* is to be understood his "Glossarium mediæ and infimæ Latinitatis." Last edition, Paris, 1846, 6 vols. 4to.

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Many provincial and ancient words have been supplied by Mr. Nicholson in his Architectural Dictionary. He evidently took great pleasure in collecting such words although the immediate object of his work was the illustration of Practical Architecture. Many of his provincialisms have been confirmed from other sources.

Our early writers on carpentry and other handicrafts have preserved many terms that are now forgotten by workmen, but were handed down from the middle ages. Amongst these works may be mentioned *Moxon's Mechanick Exercises*, 1677, &c. *Pope, W., Rules and instructions for framing all manner of Roofs*, &c., (at the end of Richard's Palladio). London, 1688. *Neve's Builder's Dictionary*, 1703. Also *Wren's Reports* on Westminster and Salisbury, and *Randale Holmes'* Academy of Armory, Chester, 1688.

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